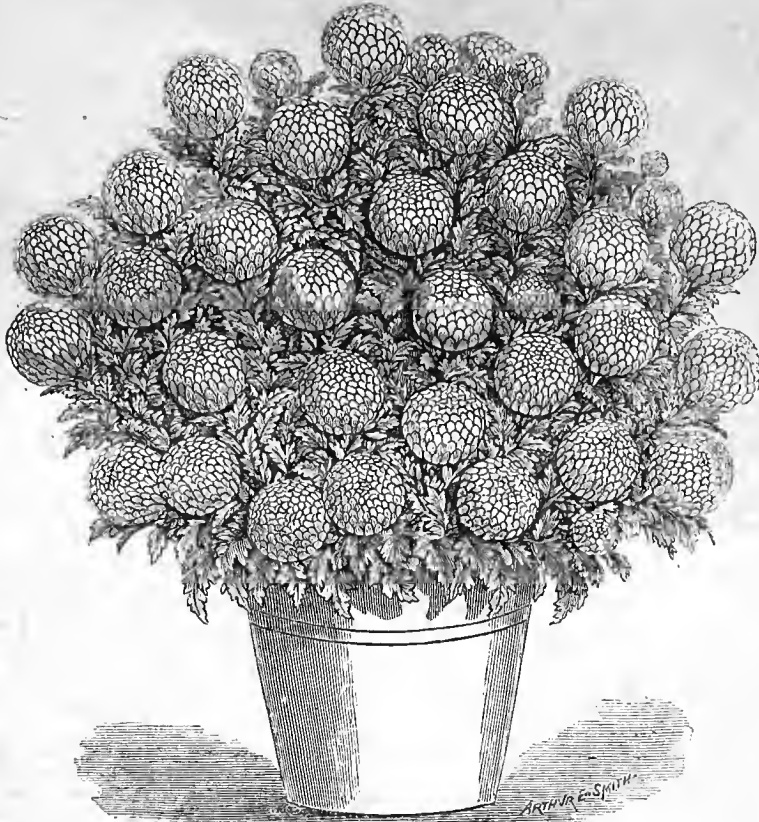


m.d. 720

H. Cannell & Sons' Floral Guide.

Illustrated and Complete Descriptive List of all the Best
CHRYSANTHEMUMS.

How to Grow, Dress, and Show them in Perfection.

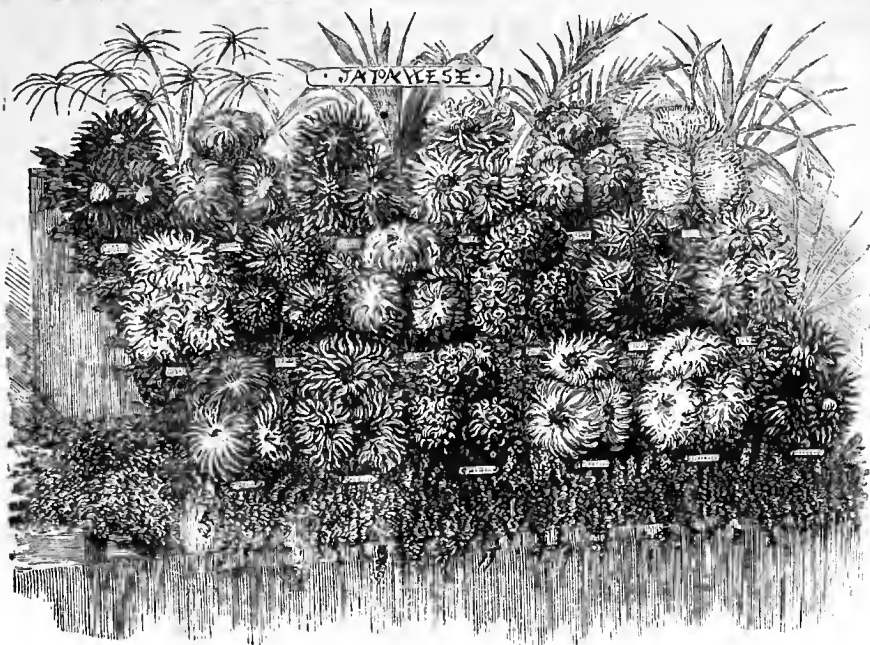


A PERFECT SPECIMEN OF AN INCURVED CHRYSANTHEMUM FOR EXHIBITION.

NEVER were Chrysanthemums more generally grown, and to such perfection, as now. Shows are springing up in nearly every town; and to meet the demand for plants and cuttings, we have devoted quite three-quarters of an acre to their production, and, in fact, allotted a separate portion of our Nursery to their special culture; and, as near as they can be counted, not less than 8,000 plants are in 4-inch pots for immediate sale. There can be no doubt about their being correctly named—we have four houses (100 feet each) specially for them to develop their blooms. At the proper season we have a display consisting of all the best and most distinct kinds, which forms unquestionably the best and most complete collection of this family ever brought together, and will, of course, include, like all our collections of florist flowers, the original species to the latest new and improved kinds. For comparison, throughout November, this will be found an opportunity such as has never before been offered to lovers of this genus. The following brief cultural directions, if carried out, will enable anyone to grow plants similar to the engravings.

H. Cannell & Sons' Floral Guide.

CANNELL'S SYSTEM OF STAGING CHRYSANTHEMUMS FOR EXHIBITION.



Dormillon M. Astorg Bouquet Fait Source d'Or Flamme de Panch Triomphe de la Rue des Châlets J. Delux Père Delaux Thunberg Fair Maid of Guernsey Comte de Germiny Agréments de la Nature Le Chinois Contesse de Beauregard Madame C. Audiguier Peter the Great M. Tatin Criterion

We have long promised to introduce a new way of putting up cut blooms of Chrysanthemums for Exhibition, but of course, said all, such a way would never look well, but admitted that it would be worth trying, and also said he would be a bold fellow who dared to venture in public with a departure from the ordinary and original style. We determined, therefore, to present six boxes $4\frac{1}{2}$ feet long, 18 inches wide, as per engraving above, before the Floral Committee at the Royal Horticultural Society, and to our delight and surprise before we had completed staging the flowers, all our Floricultural critics spoke aloud that our new system was the right and proper one, and there and then unanimously resolved that we should be presented with the Gold Medal—but we never got it—probably from the scarcity of material to make it.

Shirley Hibberd, Esq., *Gardeners' Magazine*, Nov. 22, speaks thus :—"At the last meeting of the Floral Committee, Messrs. Cannell & Sons showed a lot of cut flowers of all the sections mounted on green moss in the manner of roses. About nine-tenths of the cultivators of these flowers would find it impossible to follow the excellent example, but the practical lesson has its value, for if green moss is not everywhere obtainable there may be some suitable substitutes in the world that town amateurs could secure for the purpose. For the present we must jog trot with our green boards, and keep the green moss in mind as a pleasant thing to dream about."

At the great National Show at the Royal Aquarium, where we had exhibits extending 40 ft. in length, representing all the sections of Chrysanthemums, the entire public was in favour of the system, the mechanical formal green flat boards near on the other side was frequently contrasted, and the difference was something immense. We all know that large glaring flowers without green, half their charm of beauty is lost, whereas by this system a natural green can be added and their own lovely foliage can be shown, which gives the whole an exquisite charm, and all societies must eventually offer prizes for the best blooms set up in a rose box in this manner: a box 4 ft. 6 in. long, back 6 in. high, front 4 in. high, made to exhibit twenty-four roses, will stage either of the following

Exhibition blooms (cut) are very expensive to grow, and good flowers cannot be supplied less than 1s. each

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—twelve incurved (three to four blooms to the bunch), twelve recurved (ditto), twelve varieties of Japanese (ditto), twelve large Anemones (ditto), eighteen Pompous or eighteen Pompon Anemones (ditto). Cut the flowers, and wire each separately, so that the blooms can be faced in any direction, bunching three together with a bit of moss between; and so that they are a nice distance from bloom to bloom, and arranged to height, colour and size nicely, it will be necessary to have zinc tubes $1\frac{1}{2}$ inches in diameter and about 4 inches long, with a flat foot stand to keep them erect, and place them in accordance with the height of the box, so that when all is done they show one continuous face, every flower in its proper position; one half-inch cut, too high or too low will destroy its artistic arrangement. When carried out well, such an exhibit will be the pride of the show. A thick circular piece of cardboard at the back of the flowers of the Japanese, large Anemones, and incurved flowers to hold up their petals; that is, cut a round in the centre of the card for the stem, cut to the outside, and pin in the shape of a lamp shade, with a bit of raffia round the stem, which will hold it in its place; this, together with some nice stub moss, for the surface of box, is all that is necessary; the other few details can be seen to as it is being proceeded with.

For Box, Tubes, Wire, and Scissors, send for particulars.

HOW TO GROW FOR DECORATION.

Cuttings must be taken off and rooted in a single pot in January and gradually grown on in a cold greenhouse or frame, and as they gain size so they must be shifted into larger pots and placed back in a frame with all the light and air possible, but frost must not touch them. If for specimen plants they must have the extreme points taken out with the point of a knife when about 9 inches high so as to make side shoots and form a good bushy plant. The first fine weather in May place them out of doors.

It now matters little what system of training may be pursued—whether the plants be trained to a single stem, formed into a bush, or be compressed into a pancake, as it was the fashion with Pompous with some,—the following general rules must be observed if the best results are to be secured. First, there must be no crowding the plants together; but, on the contrary, each must stand clear and distinct, with the full light shining upon it, and without the branches of any one being each other. To effect this the best plan is to plunge the plants about half the depth of the pots in coal ashes, in rows a sufficient distance apart to admit a man passing between them without injuring the plants. Care should be taken that the plants do not root through the pots, for if they do the check they will sustain will be very injurious to the development of the flowers; therefore, to prevent this, it will be necessary to move the pots once, if not twice a week, or to save time, place each pot on a piece of slate or tile. Secondly, the plants should be trained without delay; that is, each branch must receive the support of a neat stake of sufficient length to answer the purpose when the plant is full grown. The arrangement of the branches must be systematically done, and the ligatures should be neat but not tight. Thirdly, water must be regularly supplied, so that the plants never know the want of it—that is, they must never flag—and manure water may be given once or twice a week without the slightest fear of injury. The *Cbrysanthemum* is a most voracious feeder; guano in the proportion of one ounce to each gallon of water, or cow manure and soot made into liquid will aid, but our "Real Manure" will be found much the best to bring up the colours and size, and should be used during October twice a week, this will assist in carrying all exhibitors to victory. Of course, as the plants make vigorous growth, from April to the 1st of July, the longest shoots must have their points taken out, to make them bushy; and, in the course of time, all will begin to show their flower buds.

To secure these of the finest quality, the conditions which we have laid down must be strictly observed—there must be perfect maturation of the wood; for without ripe wood there can be no fine flowers. Nothing is more common than to hear people exclaim, "Dear me! what splendid flowers you have: my plants are much larger than yours, but the flowers are comparatively small." This



STANDARD.

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arises out of that little word "maturation" during August—well-ripened wood and large leathery leaves—from this the flowers are built up. All Chrysanthemums, however, produce many more flower buds than they can bring to good form and proper size; and hence it is necessary to reduce the number, so as to concentrate the energies of the plant in the few retained. To obtain fine blooms, strong growth is indispensable, and from these strong shoots at the time they are formed all side growth must be pinched off to throw all strength into 2 or 3 buds. No insect or mildew must be allowed to touch it. About the middle or end of August, if closely watched, in the axle of the shoot a small bud will be observed, and if the season is late, and the show early, it will be wise to nip out all side shoots gradually and force all the growth into those buds; thus, if monster blooms are desired, one should be left on each shoot of the large-flowering kinds, two or even more on the hybrid and pompons. Select those favourably situated for display, and then remove the others as soon as you can get at them with a penknife or a pair of fine-pointed scissors. The sooner the wood buds are removed after the flower buds are formed, the finer those retained will become. As the flowers expand or show colour, the supply of manure water must be decreased in strength and quantity; the plants must not on any account know the want of water, as the loss of supply for a single day will undo the work of the whole season. The best place to bloom the Chrysanthemum is in a light and airy greenhouse. The plants should be taken in upon the approach of frost; but beyond protecting them from it or cold cutting winds, should be kept as cool as possible through their blooming, which will prolong the season as well as add to the beauty of the flowers. The Chrysanthemum is not much affected by disease; sometimes the mildew may attack it and also the green fly and thrips. The latter may be removed by fumigation, and the former by dusting with sulphur, brown or black is the best and cheapest. Follow these directions, and fine flowers must be the result, such as are seldom seen. To grow Standards, a strong offset with a good root must be got early in the season, and the side eyes at the base of each leaf must be taken out, until it attains the required height, then bent down, and the side shoot trained to a wire frame 12 inches in diameter; should any of the petals become loose and disarranged or otherwise different from the engraving, they must be placed gently in position by means of a pair of ivory or wood tweezers, and the flowers on the plant should be made perfect and like those for ent blooms.

ARRANGING PETALS IN CHRYSANTHEMUMS FOR EXHIBITION (KNOWN AS DRESSING).

Those who dread and despair of the trouble, and fancy they cannot learn, will rail against the practice and its fairness, yet it has become the general and a chief merit that all incurved flowers should be presented as even and as regular in shape and size, and as widely distinct in colour as possible—shape, see engraving. Some blooms do not require manipulation such as *Mrs. Rundle* and her sports, *Mr. G. Glenn* and *Mrs. Dixon*, *Princess of Wales* and her sport, *Mrs. Hoale*, and several others, but to get 24 distinct varieties there is occasionally some deformity in petals, and a little irregularity, occasionally reflexed, and when so, one little bend with the tweezers guides it into the shape required. It sometimes occurs more petals are produced than required, or a decayed one makes the whole confused or dirty, and when so, surely there can be no more harm removing them than you would a troublesome tooth or combing and brushing one's hair, for the process is virtually the same, and so long as there is no addition to the flower, surely a little grooming in flowers may be bestowed, which is done to every well harnessed horse. This little process, called dressing, has been so mystified as to appear unlearnable, whereas it can be pretty well mastered in a day; and if a cultivator has any pluck and brain of his own, he will become efficient in a season. The first lesson is to clip off a strip of paper 3 inches long $\frac{1}{2}$ wide, knife in hand, pass the thumb on one side of it and the knife on it tightly and bring it upwards, and three strokes will give you the incurve required; then practice on a rough old bloom, first cupping and plugging up the flowers, pulling out the green eye or centre, as per engraving, to the required degree of tightness to bring the petals up so as to fill in the centre, and nearly all the dressing is done that is required. Some varieties, to get their centre high or well up, require to have their flowers suspended when developing their blooms; flat flowers are very objectionable, and if this regulating and the tact and skill in growing flowers to nearly approach perfection at our exhibitions is not adopted, many would say, "I have flowers in my back yard as good as those; I shall never care to see another show." In fact, there is little or no beauty in a loose incurved flower. The strong growth of Chrysanthemums is of the first importance, and without blooms are full size none can be said to be good; but with vigorous growth even some of the old inferior varieties come splendid, and often cause a sensation, and give satisfaction under the improved system of cultivation.

CHRYSANTHEMUMS, WRONG TO NAME.

There always will be this complaint going on even at large shows, and after judges have finished you will hear the same thing, and sometimes correctly so; judges are not generally well versed in varieties, more especially the Japanes, and how can it be expected with so many introduced fresh every year? And again, we have had three distinct-coloured flowers on the same plant; they are very

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sportive plants; we even had a *Lord Wolseley* revert to its original colour. Many varieties assume three totally different characters, first when half expanded, fully expanded, and going out of bloom. This catalogue gives and describes the general appearance; and it is easy for intermediate colours to be mistaken for other similar varieties, and blame cast on the nurseryman. It is the shape of the blooms and petals that must be looked at before deciding. Of course, amongst so many hundreds, mistakes are always liable; but with the care we take it is most unlikely. We have plenty of room and convenience, and employ the best of men and keep them always amongst this family, making them responsible. So familiar are they with them, they can name most of the varieties by their foliage, consequently we warrant all true to name.

I think it was the year 1843 that my father took me to the first Chrysanthemum show, held in the Corn Exchange at Norwich, and in 1850 came to London and resided opposite Forsyth's Nursery, Stoke Newington; attended for the first time the Stoke Newington Show held at the Manor Rooms, the Crystal Palace, and the monster show at the Agricultural Hall, Islington, and Mr. Salter's Versailles Nursery, nearly all the principal shows held since, and hold the First Prize awarded to any resident on the south side of the river Thames, and was the whole and sole founder of the Brixton Hill Society. I have seen the gradual rise of their cultivation from one bloom on a plant in 5 inch pots, to plants 10 feet across. Consequently I have probably had more to do with the Chrysanthemum than any other grower, which enables me to speak with some authority.—H. CANNELL, SEN.

How to Grow Dwarf Plants for Grouping, and how I got the First Prize at Kingston.

From the "Gardeners' Magazine."

It is not, perhaps, possible to say anything that is really new with reference to the cultivation of Chrysanthemums, and instead of attempting to do so I shall explain as briefly and clearly as I can a system which has been found to afford most satisfactory results. I like to take the cuttings as soon after the plants have flowered as possible, or while they are in flower, for this reason: that the cuttings at that time are stouter and stronger than when left for some time afterwards. There is not much gained otherwise by striking them so early. I have had good results from cuttings taken in February. They seem to come in more readily at the proper time, and if strong cuttings could be made sure of then it would perhaps be best to propagate the stock in that month. I attribute much to the more general earlier taking of the bud in later years, and, consequently, early flowering, to the desire to get them struck and potted on so early. Many of our best and most successful exhibitors put each cutting separately in a small thumb pot, and when struck shift them on without damaging a root. When circumstances will allow it is decidedly the best plan. Where it is not convenient to proceed as above, I should insert the cutting in large sixties, not more than three in each. In all cases fill the pots with a nice light mixture, consisting of equal parts loam, leaf-mould, and silver sand, and place in a cold frame or pit, and keep close and protect from frost until struck. As soon as they are rooted, pot off separately, and employ large sixties or three-inch pots and add to the compost a little more loam than for the cutting pots, and a little well-rotted manure, preferably from a mushroom bed, and rub it through a fine sieve. Care should be taken to name every plant separately as the potting-off proceeds.

Not more than one cutting pot, unless of the same variety, should be turned out on the potting bench at the same time, as the varieties are likely to be mixed, and much inconvenience caused at flowering time. Place back in a cold box or pit close together for a time, until the roots are running freely in the new soil. They should then be opened out a bit to prevent being drawn. By the end of February the pots will be full of roots, and they will require shifting into six-inch pots. I always use six-inch pots, as the size smaller is hardly large enough for them. Return to frames again, and upon all occasions from the time that they have taken root admit plenty of air whenever the weather will allow, except for a few days after they have been shifted, when they should be sprinkled and kept a little closer. On fine days draw the lights entirely off, and so gradually harden them that they can be put out altogether at the earliest moment the weather will allow. It is not safe in any season to put them out altogether until the first or second week in April. I have more than once had to take them back to the pit again when we have removed them from under glass in March and run the risk of having them cut off by frost.

When taken outside the plants should be placed in an open but sheltered place on a good bed of coal-ashes. They should not be allowed to become dry at any time, and after they have filled their pots with roots a little soot-water or weak liquid manure from a tank will not only not do them any harm, but will strengthen and benefit them. It is at this time, say the end of May or beginning of June, that Chrysanthemums require little attention and fore-thought, especially if the cultivator requires some dwarf plants for the decoration of a conservatory. The plants should now be about eighteen to thirty inches high, according to the variety, and many of them with the second break just started. Between the 1st and 6th of June I should cut down the plants of the *Princess of Teck*, *Hero of Stoke Newington*, *Jardin des Plantes*, and all the late-flowering varieties, and should continue to cut a few down every other day till the 16th or 20th of the month. I cut down last year into the hard wood at

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heights ranging from six inches to twelve inches from the surface, and have no reason to be dissatisfied with the result. There is one thing I should say with reference to cutting down. It made me a little later than I anticipated. The cutting down throws them back more, as they are longer breaking from the hard than from the soft wood. Consequently, for exhibition purposes, you want your bud to appear by the first week or the middle of September to obtain a good substantial flower. For home display it does not matter much; in fact, it is much better and more serviceable to have them a little late than to be too early. Another thing I must explain. I did not commence to cut down till the 16th of June that year, and finding it too late, I have advised an earlier date, which would bring the flowering time about right. For the production of blooms for exhibition purposes in a cut state, I should certainly not recommend the cutting-down system, but only a slight cutting back of the top of plants whilst in 6-inch pots of *Mrs. George Rundle*, *Prince Alfred*, *Prince of Wales*, *Beverley*, and other early-flowering varieties, if I thought they were making their first breaks too soon, so as to throw them back a week or so, to bring them in bloom with the others. Those which are cut down close should be stood by themselves and have the water withheld for a time from the roots, and receive a slight sprinkling overhead with a watering can. After they have started into growth thin out the young shoots, leaving from three to six of the strongest breaks. After the latter have attained a length of about six inches give the final shift, which may be into nine or ten inch pots. The cultivator will find that those which have not been cut down will be ready for their final shift before the others. Ten-inch pots are quite large enough, and I would mention that I am not such an advocate for large pots now as I was a few years since.

The compost I should recommend for this and the previous shift is one formed with about two-thirds good yellow loam or top spit of a pasture that has been laid up and well rotted and one-third of well-rotted cow-dung, leaf-mould, and good sharp sand in about equal proportions. If sifted at all, it should be through a very coarse sieve, and only for the purpose of mixing the compost and to ensure a more thorough search for grubs, worms, &c., that may be in the soil. The pots and crocks should be clean and the drainage be prepared by laying one large piece of crock over the bottom and a layer of smaller ones in the usual way. It is, however, far better to put a few small crocks in the bottom and then lay a few broken half-inch bones or some horn shavings over them. The bones and horn shavings form excellent food for strong roots that are usually found among the drainage. In the final shift the ball should be kept rather low to allow of a top dressing later on after they have set their buds. Press the soil down rather firm with a thick lath or stick and stand the plants in an open position on planks, boards, or anything available, to prevent their rooting through, or the worms finding their way into the pots. A favourite place to stand them is beside a gravel path in the kitchen garden, and a capital place it is, provided it is a little sheltered from the high winds that usually are so destructive to them in September and October. In this position they have the full benefit of the light and air, so beneficial to them for the proper maturation of the wood, so necessary for the production of sound buds and good shaped flowers. The tall examples should be staked as soon as potted, and there is no better way of supporting them than the usual way of driving in a good stout stake or post and straining a wire along to which to tie all the sticks. They should be well looked after and supported with a tie as fast as they make their growth. Neglect in this respect has frequently to be paid dearly for by the loss of shoots. The plants that I shall term the low "cut downs" will not require the stake and wire, but as their breaks become strong they will want tying out with some nice hazel or other stick about three feet high, shaping the plants according to the number of shoots.

I should take (i.e., secure) the buds of the "cut downs" as soon as they make their appearance, which in ordinary seasons will be about the end of August, and then commence giving liquid manure. House sewage is a capital liquid for Chrysanthemums, but when a liquid has to be made I should prepare it by putting one bushel of cow-manure, half a bushel of fowl-dung, and half a bushel of soot in a coarse hemp bag, and then throw it into a tank or large tub of water. The bag should be well poked about with a stick to get the goodness out of the manure without having the sediment. If I had no animal manure I should recommend Clay's Fertilizer as a top dressing. It may be mixed with the soil in potting in the proportion of a six-inch potful to a bushel of soil. Guano-water may be prepared in the proportion of a thumb potful to a three gallon can of water, but Clay's Fertilizer is the safest of the artificial manures. If any buds make their appearance on the tall plants at the end of July or the beginning of August I certainly should not take them, but should cut the shoot back a leaf or two to a good strong break. I have been tempted many times to leave early buds, but they are, to say the least, promising at first, but most disappointing in the end; for after watching their swelling up, and anticipating a fine flower, we often find them refuse to open kindly. From the middle of August to the middle of September is a good time for them to show their buds, and if the plants are healthy, and have sound wood and good foliage, feed them liberally but safely, and good results will follow.

From the 8th to the 11th October is a good time for honsing, and a cool Peach house or viney is the best place for them. Animal manure is rather objectionable to use in a conservatory or greenhouse on account of the smell. I therefore generally use artificial manure as a top dressing, and then add a little top dressing of loam and manure from an exhausted mushroom bed or cow-manure. I should not use artificial heat for them at flowering time unless I was obliged, to keep out damp or fog. Light and air are the proper elements to bring incurred blooms out in their true colour and character. Tho

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Japanese varieties will stand more heat without being materially injured—in fact, some of them almost require the assistance of a little heat to bring out the large hard buds.

The cutting-down system is engaging considerable attention this year amongst growers, and much diversity of opinion prevails regarding the practice. It certainly is quite opposite to previous practice, but I am perfectly satisfied with the result, for by its aid I attained the object at which I aimed. If I had not adopted it I certainly should not have had such a display in the conservatory under my charge as I now have. The "cut downs" are far less trouble than tall plants, and give less cause for anxiety in windy weather; but, as already stated, it is necessary to grow some tall plants even for grouping, to raise up the bank of flowers to the required height. But for substance and heavy blooms for the exhibition board only there is nothing like the old system, provided you work your buds rightly and have them at the proper season. Early buds, as a rule, are too strong and coarse, and later buds swell more freely and kindly, and bring the best shaped flowers. —C. ORCHARD, *Kingston-on-Thames*.

NEW DOUBLE MARGUERITES

(CORONARIUM CLASS).

SPLENDID GREENHOUSE PLANTS.

Blooms all the year.

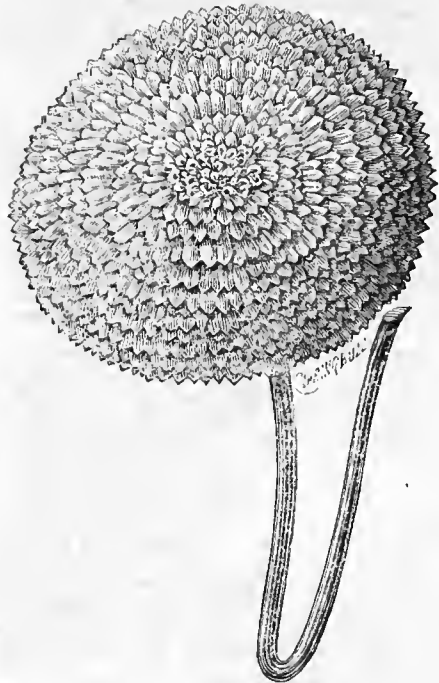
ALBA, DOUBLE—We have much pleasure in offering the exceedingly free-flowering *Marguerite alba*, white flowers, very fine and exceedingly neat and pretty. 6d.

AURORA, DOUBLE—Bright yellow flowers, small and wonderfully neat and pretty, both these are invaluable for cut flowers, and for button-holes, not excelled by any other flowers. First Class Certificate. 6d.

CONCHIFLORUM FLORE PLENO—A new white continental variety, and is said to far exceed the old kind which is well known to be a most valuable plant, and the quantity of flowers all this class gives throughout the year is immense. 1s.

YELLOW PERFECTION (Dean)—A larger and prettier flower than *Aurora*, strong grower, most valuable for cutting purposes. 1s.

As the new varieties of *Chrysanthemums* are propagated, the prices will be lowered accordingly. Price on application.



YELLOW PERFECTION (NEW).

When ordering, please quote edition of Catalogue, as the numbers are occasionally revised.

LARGE-FLOWERING INCURVED VARIETIES.

FOR CUT BLOOMS.

Those varieties marked with a (*) are those that have been exhibited, and were amongst the winning classes at the principal Shows throughout England. All those with a (†) are the best for exhibition specimen plants. (‡) In the Japanese those that flower in the latter part of September and early part of October.

1. **AUREUM MULTIFLORUM** — Very bright pure yellow; fine front row flower

2. ***FANTONELLI** — Salmon-orange

3. **AREGINA, syn. INNER TEMPLE** — Magenta-crimson, distinct

4. **AMÉE FERRIÈRE** — White, tipped pink

5. ***ANGELINA, syn. PRESIDENT SANDERSON** — Golden amber, shaded cinnamon, fine exhibition flower

6. ***ALFRED SALTER** — Deep rosy pink, large and fine

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7.* **ABBE PASSAGLIA** — Brassey amber, fine front row flower.

8.* **BEAUTY** — Delicate blush

10.*† **BARBARA** — Rich bright golden yellow,

11. **BLONDE BEAUTY** — White, tipped pale rose

12.* **BRONZE JARDIN DES PLANTES** — Bronze and yellow

13.* **BARON BEUST**, *syn.* **BERNARD PALLISY** — Red chestnut, tipped with gold

14.*† **BEVERLEY** — Creamy white, broad incurved florets of fine form

18.* **CHERUB** — Golden amber, tinted bronze

19. **CASSANDRA** — White, tipped rose

22.* **DUCHESS OF MANCHESTER** — Broad waxy petals, the back of the petals being beautifully striped with rose-carmine; finely incurved. 1s. each

23. **DUCHESS OF ROXBURGH** — Orange and rose

24. **DR. ROZAS**, *syn.* **DR. ROGERS** — Purple-erimson, incurved, and very fine

26. **DUPONT DE L'EURE** — Bronze, stiff petals. 1s.

27. **DUKE OF TECK** — Rosy mauve, suffused white, very distinct

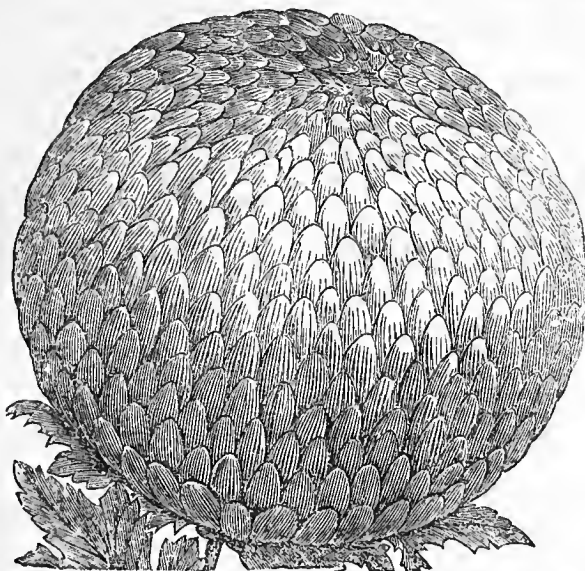
30.* **EMPRESS EUGÉNIE** — Delicate rose-lilac

31.*† **EVE** — Sulphur-white, a delicate flower

32.*† **EMPRESS OF INDIA**, *syn.* **LADY ST. CLAIR**, **MRS. CUNNINGHAM**, **SNOW-BALL**, and **WHITE QUEEN** — White, very large and fine

33.* **ENAMEL** — Blush-white, very fine

34.* **EMILY DALE** — Pale straw colour, sport from *Queen of England*. 1s.



INCURVED CUT FLOWER FOR EXHIBITION.

40.*† **FAUST** — Crimson-purple, very full and fine

41. **FINGAL** — Rose-violet, with lighter back, showy flower, but coarse

44.* **GLOBE WHITE** — A flower of exquisite form and purity

47. **GENERAL SLADE** — Indian-red, tipped with orange

48.* **GOLDEN EAGLE** — Indian-red and gold

49.*† **GENERAL BAINBRIGGE** — Dark orange-amber, gold centre

50.*† **GOLDEN EMPRESS** — Clear primrose-yellow, fine show flower

51.* **GOLDEN QUEEN OF ENGLAND** — Golden canary, large and fine

52.* **GOLDEN JOHN SALTER** — Golden yellow, changing to amber

53.*† **GOLDEN BEVERLEY** — Golden yellow, beautifully incurved show flower

54.* **GLORIA MUNDI** — Bright yellow, dwarf habit, and very free

56.*† **GUERNSEY NUGGET** — Primrose yellow, large

60.* **HERO OF STOKE NEWINGTON** — Rosy blush, slightly shaded purple

62. **HEREWARD** — Large purple, silvery back, finely incurved

64.*† **HETTY BARKER** — Fine tinted blush, free and early

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72.*ISABELLA BOTT—Delicate pearl-white, tinted rosy lilac, finely incurved

73. JEANNE D'ARC—Pure white, grand flower, tipped lilac. 1s. 6d. *mm*

76.*JARDIN DES PLANTES—Bright golden yellow, splendid colour

77.*JOHN SALTER, *syn.* MR. HOWE—Cinnamon-red, orange centre; one of the best for exhibition. 1s.

78. LÉON LEQUAY—Beautiful deep rose, full and fine

79.*LORD ALCESTER, *syn.* PRINCESS IMPERIAL and BRUCE FINLAY—A primrose coloured sport from *Empress of India*; a distinct and noble flower. 1s. 6d.

80. LA CANDEUR—Large white globular flower, one of the best. 1s.

81.*LADY HARDINGE—Delicate rose-pink, tipped with blush and yellow. 1s.

82.*LADY SLADE—Soft lilac-pink, centre blush, beautifully incurved

83.*LORD WOLSELEY—A sport from *Prince Alfred*; it resembles its parent in general form, but is larger, of more substance, and of a bronzy hue, distinct. Awarded two First Class Certificates. 1s.

84.*LADY TALFOURD—Delicate rose-lilac, silvery back, finely incurved

85.*LORD DERBY, *syn.* ODORATUM PURPUREUM—Dark purple, finely incurved

86.*LADY CAREY—Large rose, lilac with silvery back

88.*LE GRAND—Fawn colour, tinted with rosy peach, extra large

89.*MABEL WARD, *syn.* BENDIGO—A golden yellow sport from the well-known white variety, *Eve*

90. MRS. J. CROSSFIELD—A sport from *White Globe*, white, tinted light pink, and in every way as regards shape equal to its parent. 1s.

96.*MR. BRUNLEES—Indian-red, tipped gold; a fine showy flower. 1s.

97.*MR. GLADSTONE—Dark chestnut-red, very fine. 1s.

99. MR. JAY—Bronzy red

100. MR. J. LANG—Splendid yellow, finely formed flower

101. MR. W. H. MORGAN—A very fine large flower, of a bright yellow

102.*MR. COBAY—Splendid flower, a sport, from *Prince of Wales*, ruby-red colour

103.*MR. BUNN—A golden sport from *Golden Beverley*, fine flower. 1s.

104.*MR. GEORGE GLENNY—A sport from *Mrs. G. Rundle*, and like that variety possesses the most perfect bloom and the best habit of growth of any of this section; straw colour

105.*MRS. G. RUNDLE—The most beautiful white Chrysanthemum in cultivation

106.*MRS. DIXON, *syn.* GOLDEN GEORGE GLENNY and MRS. C. H. GLOVER—Splendid yellow sport from *Mr. G. Glenny*

107.*MRS. HEALE—A sport from *Princess of Wales*. Creamy white flowers of exquisite form

109.*MRS. SHARPE *syn.* INCOGNITO—Rich pinkish rose

110.*MRS. W. HALIBURTON—Light creamy white

111.*MRS. SHIPMAN—A sport from *Lady Hardinge*. Beautiful fawn, shaded, fine and distinct. 1s.

113. MISS HOPE—Delicate lilac.

114. MRS. TODMAN—A sport from *Léon Lequay*. Rosy mauve, incurved notched florets, reverse silvery, splendid globose flower, distinct. 1s. 6d.

124.*NOVELTY—Blush, large; requires cultivation, but fine when well done

125.*NIL DESPERANDUM—Large, dark red and orange, fine and showy

131.*PRINCESS OF WALES, *syn.* BEAUTY OF ST. JOHN'S WOOD, and PRINCESS ALEXANDRA—Pearl-white, tinted with rosy lilac, very fine. 1s.

132.*PRINCESS TECK, *syn.* CHRISTMAS NUMBER and PRINCESS MARY—Blush white, large, and full; very useful for late flowering

134.*PRINCESS BEATRICE—Beautiful lively tint of rosy pink; a fine show flower. 1s.

135.*PRINCE ALFRED—Silvery rose-crimson, large and fine

136.*PRINCE OF WALES—Dark purple-violet, finely incurved.

137.*PINK PERFECTION, *syn.* MISS MARY MORGAN and PINK PEARL—Delicate pink, large, and of exquisite form

143.*QUEEN OF ENGLAND, *syn.* HER MAJESTY—Blush, fine form

146.*REV. J. DIX—Orange-red, light centre. 1s.

147.*REFULGENCE—Rich purple-maroon, very attractive. 1s.

148.*REV. C. BOYES—Bright shiny crimson, broad petals

149. RIVAL LITTLE HARRY—Golden bronze

150. SIR S. CAREY—Dark brown chestnut with golden points

154. SIR B. SEYMOUR—Broad incurved petals, bronzy red. 1s.

155.*ST. PATRICK, *syn.* BEETHOVEN—Bronzy red; fine

166.*VENUS—Lilac-peach, large and beautiful

169.*WHITE VENUS—Pure white, with fine broad incurved waxy petals

Seed saved from the best varieties, 2s. 6d. per pkt.

JOHN SHAW & SONS, 37, Mark Lane, London, E.C., January 22nd, 1884.
The Chrysanthemum cuttings duly reached us, and are all that could be wished.

H. Cannell & Sons' Floral Guide.

REFLEXED FLOWERS, LARGE.

All this class turn their petals outwards, hence recurved. (See engraving, *La Vierge*, No. 736). Strange to say, nearly every one has a capital habit, and can be grown into specimens for exhibition.

176. **ARIADNE**—Cream and rose, fine
 178.***ALFONSO**—Bright crimson, tipped gold, late, very showy
 181. **CRIMSON VELVET**—Beautiful velvet-crimson. 1s.
 182.***BEAUTÉ DU NORD**—Violet-carmine, can be shown as a Japanese
 183. **CLOTH OF GOLD**—Golden yellow 1s.
 188.***CHEVALIER DOMAGE**—Bright gold, splendid colour
 189.***CHRISTINE**—Peach, good
 194.***DR. SHARPE**—Magenta-crimson, one of the finest for specimens; violet-scented
 198.***EMPEROR OF CHINA**—Silver white, a very attractive variety
 199. **FLOCON DE NIEGE**—Vertical petals, pure snow-white. 1s.
 201.***FELICITY**—Pure white, lemon coloured centre; extra fine
 202. **G. STEVENS**—Compact blooms, flat florets, crimson-chocolate, slightly incurved in centre, showing the gold under surface. First Class Certificate. 1s.
 205.***GOLDEN CHRISTINE**—Golden buff, large
 206.***GAZELLE**—Bright crimson, tipped yellow, large, and of fine form

- 207.***GARIBALDI**—Fiery red, very showy
 208. **HERMOINE**—Blush white
 211.***JULIE LAGRAVERE**—Velvety crimson; fine
 212.***JEWESS**—Red and orange
 215.***KING OF CRIMSONS**—Rich crimson; fine. 1s.
 216. **LITTLE BEAUTY**, *syn.* **UNDINE**—X
 White bordered, delicate rose-pink
 219. **LA NEIGE**—Pure white
 223.***MRS. FORSYTH**—Creamy white
 224.***M. L. BARTHIÈRE**—Tipped-yellow
 229.***ORANGE ANNIE SALTER**—Bright X
 orange
 232.***PRINCE ALBERT**—Bright crimson, large and fine. 1s.
 234.***PROGNE**—Amaranth, colour very bright, violet scented. 1s.
 235.***PERLE DES BEAUTÉS**—Bright amaranth-crimson, light centre, flowers small
 236. **PHIDIAS**—A useful variety, rosy-blush. 1s.
 240. **SALTERII**—Deep red, passing to scarlet and shaded carmine, many of the centre florets golden yellow, spotted scarlet, semi-globose flower, large and full. First Class Certificate. 1s. 6d.
 ***TRIOMPHE DU NORD**—See Japanese varieties. 1s.

LARGE-FLOWERING ANEMONE OR QUILLED ASTER-LIKE CHRYSANTHEMUMS.

A stand of these, when well-grown, has a most unique and beautiful appearance, and if once seen they would be grown by hundreds; and the same with Pomponé Anemone.

The selection here made includes the best of this somewhat limited but very beautiful class. They should be exhibited in single flowers, like the Incurved.

- 253.***EMPEROR**—Large blush; sulphur centre, changing to dark cherry. 1s.
 254.***EMPRESS**—Very large, lilac, lighter centre; one of the finest. 1s.
 258.***FLEUR DE MARIE** *syn.* **GEORGE HOCK**—A splendid large white flower
 263. **GRACIEUSE**—Silvery white, shaded rose-lilac, yellow centre; very fine
 264.***GEORGE SAND**—Red, with bronze centre, very attractive
 266.***GLÜCK**—Golden yellow; fine flower
 270.***KING OF ANEMONES**—Large crimson-purple; fine and distinct, useful for late flowering. 1s.
 272.***LADY MARGARET**—Double row of guard petals; fine large white
 273.***LOUIS BONAMY**—Lilac, high centre, fine
 275. **MARGUERITE TELLEVILLE**—Blush, high centre. 1s.
 279.***MARGINATUM**—Lilac-blush, rose centre

- 280.***MARGUERITE DE YORK**—Sulphur-yellow, large and fine
 281.***MARGUERITE D'ANJOU**—Naukin
 282. **MARGARET OF NORWAY**—Red-gold
 283. **MISS MARGARET**—Pure white
 284.***MRS. PETHERS**—Rosy lilac; a beautiful large flower. 1s.
 285.***MADAME GODERAUX**—Splendid large flower, creamy white, high centre
 290. **PRINCESS MARGUERITE**—Lilac-pink, centre lighter
 291.***PRINCESS LOUISE**—Delicate rosy lilac, full high centre; fine
 292. **PRINCESS**—White, shaded delicate lilac, large and fine
 293.***PRINCE OF ANEMONES**—Large, lilac-blush, high centre
 297.***QUEEN MARGARET**—Rose-lilac, very pretty
 300.***ST. MARGARET**—Brassy orange; distinct

- 301.***SUNFLOWER**—Large, sulphur-yellow centre.



LARGE ANEMONE-FLOWERED CHRYSANTHEMUM (see preceding page).

A £2 Prize will be given for the best Essay on the Growth, and how to get First Prize, of the Pompon as Bush and Pyramidal specimens. £2 will also be given for the best Essay on the whole of the Anemone Class—how to Grow, Show, and get the First Prize.

CHRYSANTHEMUMS—REMARKABLE.

We supplied all, or nearly all, the thirty-six varieties that carried off the great CUP at LIVERPOOL. It is said the blooms exceeded anything seen in the south, and was so closely contested that Mr. Mease assured us it was the Seven New Varieties we recommended and sent him which secured to him this great victory.

H. Cannell & Sons' Floral Guide.

ANEMONE OR QUILLED ASTER-LIKE FLOWERED POMPONS FOR STANDS OF CUT BLOOMS.

Amongst the many stands of flowers seen at Chrysanthemum exhibitions, none, in our opinion, surpass these for beauty of colour and chaste appearance. They should be exhibited three sprigs or shoots together with from 8 to 12 inches of stem and foliage. As their flower stems are very weak, and do not hold up their flowers well they should be strengthened with wire.

306. **AGLAIA**—Blush, with high white centre

307. ***+ANTONIUS**—Splendid canary-yellow, extra fine

308. ***ASTARTE**—Bright brassy amber, full and high

309. ***+ASTREA**—Lilac-blush, full

311. ***+CALLIOPE**—Rich ruby-red, high centre; fine

313. ***DICK TURPIN**—Bright magenta, centre yellow

315. ***EUGÈNE LANJAULET**—Bright yellow, orange centre

317. ***+FIREFLY**—Bright scarlet, high centre, fine colour. 1s.

319. ***GRACE DARLING**—Blush-lilac, high centre

321. ***+JEAN HACHETTE**—White, yellow centre; late and fine

323. ***MADAME SENTIR**—Pure white, very fine

324. ***MADAME CHALONGE**—Blush, fine

325. ***+MADAME MONTELS**—White, yellow centre; distinct and fine

326. ***MARGUERITE DE COI**, *syn.* **MARQUIS DE CROIX**—Blush, pale yellow centre

327. ***MARGUERITE DE WILDEMAR**—Sulphur; fine

328. ***+MARIE STUART**—Lilac-blush, high sulphur centre; fine

329. ***MRS. WYNESS**—Rose-lilac, high centre, free

330. ***+MISS NIGHTINGALE**—Blush, sulphur centre, full and fine

332. ***+MR. ASTIE**—Golden yellow, dwarf, and of fine form

335. ***PRESIDENT MOREL**—Red, fine

336. ***+PERLE**—Deep rose

***QUEEN OF ANEMONES**—Rosy red. 2s.

340. **ROSE MARGUERITE**—Bright rose; fine

341. ***+REGULUS**—Cinnamon; distinct

345. ***SIDONIE**—Lilac and blush, high centre

347. **VIRGINALE**, *syn.* **Late Duchess and Madame Graem**—Pure white; this is the kind so much grown for the Christmas market

349. **ZOBÉIDE**—Light rose; distinct and beautiful.



POMPON ANEMONE-FLOWERED.

FIMBRIATED CHRYSANTHEMUMS.

This Hybrid Pompon section, each beautifully and regularly scolloped, gives us a new class, which when known will be as general in every collection as *Madlle. Marthe*.

352. **ADÈLE PRESETTE**—Rosy lilac, very pretty

353. **ARBRE DE NOËL**—Deep orange, shaded red, tipped yellow; distinct

354. **ANAÏS**—Rosy-lilac, shaded white, tipped gold, fimbriated. First Class Certificate. 1s.

355. **FIMBRIATUM**—Rosy lake, suffused white, yellow centre. 1s.

H. Cannell & Sons' Floral Guide.

356. MDLLE. MATHILDE RAYNAUD—Carmine-rose, centre yellow, tipped white, splendid. 1s.

357. MONSIEUR CAMILLE—Amaranth, shaded bright rose

358. MR. HOLMES—Orange-brown, slightly tipped yellow, large and fine, evenly notched, free

359. *MARABOUT—A beautiful fringed white. 1s.

360. *MONSIEUR HOSTE—Of a beautiful deep-flesh colour, pretty and distinct

361. MDLLE. D'ARNAUD—Violet-rose, tinted purple, tipped gold, very double and small. First Class Certificate. 1s.

362. POISSON D'OR—Deep yellow, very fine

364. SIR RICHARD WALLACE—Rose, shaded white, large

365. SOUVENIR DE JERSEY—Deep rich yellow, very fine

367. TISSANDIER—Deep violet

368. TOUSSAINT L'OUVERTURE—Rose-pink, tipped yellow, gold centre. 1s.

369. TOUSSAINT MAURISOT—Rosy-lilac, with silvery white reflections.

VAL D'OR—Clear bright yellow



FIMBRIATED CHRYSANTHEMUM.

POMPONS FOR SPECIMEN GROWING, EITHER AS BUSH OR PYRAMIDS.

The sorts here selected are varieties characterized by good and ample leafage and early blooming kinds, and have been among the First Prizes at all the Great Shows.

Seed saved from the best varieties, 2s. 6d. per pkt.

SMALL WELL-FORMED FLOWERS.

372. *ANDROMEDA—Cream and white

374. *†BOB—Dark brown-crimson

375. BRILLIANT—Crimson-scarlet, fine

376. BIJOU D'HORTICULTURE—Creamy-yellow

378. *JERSEY BEAUTY—Yellow, brown centre, very pretty

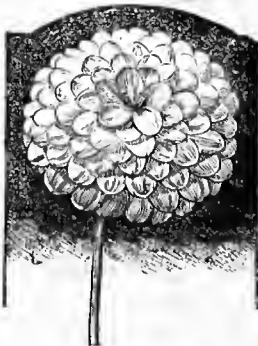
379. JESSIE—Crimson

381. *†LA VOGUE—Bright golden yellow

382. LOUISA—Purplish crimson

384. LILAC GEM—Very dwarf and fine habit, useful for late flowering

386. MARGUERITE VINCENT—Beautiful bright chestnut-brown, tipped bright orange, of fine compact form



SNOWDROP.

387. *MODEL OF PERFECTION—Rich lilac, edged white, distinct and pretty

388. *†MRS. HUTT—Chestnut and orange

390. MISS TALFOURD—Pure white, distinct

PERFECTION—Reddish brown, tipped golden-yellow, very double

391. SALAMON—Dark rose-carmine, very fine

392. STELLA—Golden orange

394. TROPHÉE—Mottled rose; pretty

396. *SNOWDROP—Very pretty for button-holes and bouquets. 1s.

H. Cannell & Sons' Floral Guide.



CUT BLOOM OF THIS SECTION.

422. LE PARNASSE—Clear violet
 423. *LILAC CEDO NULLI—Rosy lilac
 424. L'ORANGÈRE—Beautiful apricot-yellow, very free. 1s.
 427. *†MADLLE. MARTHE—Extra fine and dwarf, pure white
 428. MAIDEN'S BLUSH—Blush pink, dwarf
 429. MAROON MODEL—Light crimson, good
 430. MADLLE. MARIGNAC—Deep rose, tipped white, good. 1s.
 431. ORANGE BEAUTY—Bright orange and yellow, free. 1s.
 432. PRINCE VICTOR—Dark red
 433. *†PRESIDENT—Deep rosy earmine

Established Plants of all Chrysanthemums not priced, 6d. each. Cuttings, purchaser's selection, 2s. per doz.; our selection, 1s. 6d.; 10s. per 100. Cuttings of new varieties at a proportionate price.

All are flowered yearly on purpose to keep them true to name. Always a large quantity of Stock Plants ready for propagating or for growing into flowering plants.

POMPONS.

With flowers larger than preceding class. These are excellent for large specimen plants.

397. *ADONIS—Rose and purple
 398. AUTUMNUM—Bull, distinct
 402. *BROWN CEDO NULLI—Brown, very useful
 404. *CAPTAIN NEMO—Amaranth purple, tipped white, distinct
 405. CRAVATION—Deep magenta
 406. *CRIMSON PERFECTION—Bright crimson, one of the richest coloured. 1s.
 407. COMÈTE BIELA—Brick-red, shaded orange, very pretty and late flowering
 408. *†DUPONT DE L'ŒURE—Rich golden yellow, deep amber centre, fine
 410. *†ELEONORE—Crimson, tipped gold, pretty
 411. ECLIPSE—Bronzy red, tipped golden yellow, a fine semi-globular flower. 1s. 6d.
 412. FEU D'AMOUR—Rosy purple
 413. *†FANNY—Maroon-red, free and fine
 415. *†GOLDEN MADLLE. MARTHE—The finest yellow Pompon yet introduced
 416. *†GOLDEN CEDO NULLI—Canary-yellow
 417. *GOLDEN TREVENNA—Useful
 418. GOLDEN ~~ST.~~ THAIS—Beautiful clear yellow
 421. JAMES FORSYTH—Orange-crimson, shaded brown, distinct
 434. PURITY—White, a very free bloomer, and for cut flowers one of the best. 1s.
 435. ROSINANTE—Silvery blush
 436. *ROSE D'AMOUR—Clear rose
 437. *ROSE TREVENNA—Rosy blush, fine
 438. RUBRA PERFECTA—Rich purplish crimson, extra fine. 1s. 6d.
 440. *†SAINT MICHAEL—Bright gold, full size, good
 441. SUNSET—Orange-brown
 442. ~~SANCT~~ THAIS—Chestnut and brown
 443. VOLCAN—Deep reddish-mahogany, tipped gold; dwarf and free
 445. *WHITE TREVENNA—White, very free
 446. *†WHITE CEDO NULLI—White, with brown tips. 1s.

YOU SHOULD REMEMBER THIS.

We supplied Mr. Herrin with all, or nearly all, his forty-eight varieties awarded the £15 Premier Prize at the great National Chrysanthemum Show at the Royal Aquarium, November, 1884. We send the best Book and Catalogue on this family ever published, post free, four stamps.

Mr. MARK, The Gardens, Franche Hall, Kildorminster, 24th November, 1884.
 The Chrysanthemums you sent us gave great satisfaction, and were very much admired at our show. It seems a shame to try for anything better. However, after visiting Birmingham Show I saw a few that I must add to our collection. Your exhibit there was something wonderful. It took one of the P. C.'s all his time to induce the people to move on. Send me your latest Catalogue.



H. Cannell & Sons' Floral Guide.

JAPANESE CHRYSANTHEMUMS.

THESE differ in shape as they do in name, and it can hardly be said that there are two varieties which resemble each other closely, although there are several of the same character in shape, as *Lord Beaconsfield*, *Chinaman*, *Chang*, *Hero of Magdala*, *Jas. Sutter*, *Lady Selborne*, *Nuit d'Automne*, *Plantagenet*, *Rob Roy*, *Tendresse*, showing this very pretty and peculiar shape. The engraving on the next page is made to show a flower of the former.

These are very noble and striking in appearance, and perfectly distinct from the ordinary kinds of Chrysanthemums; many of the varieties develop their flowers in October, others as late as December, and are therefore valuable on that account. They require to be treated similar to the incurved varieties, that is to say, to let the plant grow upright with three or four strong shoots. They also require to have the best of cultivation, and as soon as the flower buds appear they must be reduced to one on each shoot and grown very strong, all side growth cut away, otherwise they will possess little or no beauty. A few fine flowers will excite the curiosity and admiration of every one, for their colours and shape are remarkable, resembling somewhat the plumage of tropical birds, and some having the appearance of tassels made up of various kinds of beautifully coloured silk, and others of narrow twisted strips of brilliant coloured paper.

Although the Japanese do not require to be made as uniform as if they had been cast in one mould like the incurved and recurved, yet they require similar arrangement, so that they each present a regular and pretty form, whatever their natural form may be. No model can be set up in this section as that required. Yet whatever style of twisting, curling, or recurring best suits the variety, so assist that growth of the flower to develop itself, and when done, it must be such as the eye will cause the tongue to say, "that is pretty, I like that variety." It generally follows, what pleases the public pleases the judges, and that is the diamond to be attained.

484. ***ALBUM PLENUM** — White, light sulphur centre, vory large. 1s.

485. **ALBERT DE NAUROI**S — Enormous reflexed flower, of rich reddish crimson, good. 1s.

486. **ANNA DELAUX** — Medium size, rich reddish brown, regularly edged golden yellow; grand. 1s. 6d.

487. **AUORE BORÉALE** — Large and double, petals long and twisted, centre florets spiral, golden colour, outer creamy salmon; distinct. 1s. 6d.

ANNE DUCOTS — Soft rose passing to creamy white, long funnel-shaped recurved petals, large. 1s.

ADMIRATION — Soft lilac shading to pure white in centre, petals long and tubulated. 1s.

488. ***ABD-EL-KADER** — Rich deep maroon-crimson

489. ***ALBUM STRIATUM** — White, striped and splashed deep rose, fine and large. 1s.

490. **BRISÉ DU MATIN** — Soft rosy mauve, silvery shading, creamy centre. First Class Certificate. 2s. 6d.

491. **BISMARCK** — Cinnamon-orange

† **BEAUTÉ DE TOULOUSE** — Large and double, pure shining whitish rose, reverse of petals silvery, free

492. **BELLE ALLIANCE** — Large and double, petals long and semi-tubular, spiral centre, of a reddish brown shade, centre golden. 1s. 6d.

BELLE PAULINE — Flowers very large, of the purest white, edged rose, distinct. 1s.

BEAUTÉ DES JARDINS — Brilliant amaranth shaded violet, silvery centre, very rich. 2s.

BOIS ROSE — Pearly white passing to light rose, long petals. 1s.

BRUNETTE — Rusty red, brownish centre tipped yellow; late. 1s.

493. **BEAUTÉ PARFAITE** — Rosy lilac, marked with white

494. ***BARON DE PRAILLY** — Light lilac-rose, spotted and tinted white, large; when well-grown deep lilac

496. ***BRONZE DRAGON** — Bronze-yellow. 1s. each

497. ***BALMOREAU** — Amaranth, tinted violet

498. **BRAS-ROUGE** — Rich velvety crimson-maroon, small and free

499. † ***BOUQUET FAIT** — Beautiful soft rose, faintly tinted lilac and silvery white

500. ***BEND OR** — Much twisted, grand show flower, bright sulphur-yellow 1s.

CARMEN — Deep red, petals large and finely incurved, reverse of petals bright golden yellow. 2s.

502. ***COMTESSE DE BEAUREGARD** — Light rose, a beautiful large flower

503. † ***CŒUR FIDÈLE** — Red, tipped cinnamon, much twisted

504. **CROMATELLA** *syn.* **GLOIRE D'OR** — Orange-yellow

505. ***CHANG** — Very large, with broad twisted and curled florets of dark orange-red colour, with a yellow back; a good imitation of mahogany shavings. 1s.

506. ***CRY KANG** — Rose-magenta, thread-like flowers; very free and good

507. ***COMTE DE GERMINEY** — Bright un-keen-yellow, striped deep bronze, large flower, with broad petals. 1s. each

508. **COMET** — Centre bronzy reddish rose passing to golden yellow, outer florets reddish carmine shaded yellow, reverse un-keen-yellow. First Class Certificate. 1s.



JAPAN CHRYSANTHEMUM.

More particularly representing the ten specially mentioned, and others on the preceding page.

H. Cannell & Sons' Floral Guide.

COLIBRI—Rich crimson shaded blackish brown, and violet-golden centre; a novelty. 1s. 6d.

509. ***CRITERION**—Amber, large and good

510. **CÉRÈS**—Canary-yellow, petals vertical, flowers large. 1s. 6d.

511. **CARMIEU**—Beautiful soft rose; superb. 2s.

512. †***CLYTIE**—Large and broad petals, rosy salmon, golden centre, fine flowers

513. †***LE CHINOIS** *syn.* **CHINAMAN**—Brilliant violet-purple, occasionally streaked silvery white, large flowers. First Class Certificate. 1s.

514. **CÉRÈS**, No. 2.—Delicate pink changing to pure white, broad petals. 1s.

515. ***DR. AUDIGUIER**—Amaranth-erimson, marbled white, reverse of petals silvery white, free. 1s.

516. **DIANE**—Rosy lilac passing to creamy white

517. ***DAIMIO**—Pink, changing to purplish lilac; useful as a late flowering variety

DISTINCTION—Centre rich golden yellow, more or less striped rosy scarlet, outer florets reddish crimson tipped yellow, showy reflexed flower. 1s.

518. **DUCHESSE OF ALBANY**—Petals long inclining to twist, bright orange-buff. 1s. 6d.

519. ***DIAMOND**—Bronze, mixed with orange, fine flower

520. **DORMILLION**—Deep amaranth, reverse of petals silvery white, large and fine. 1s.

521. †***DR. MACARY**—White tinted, a warm rose colour, very large and broad petals

522. **DR. H. BERNARD**—Peony-formed, brown, copper reflex

DUCHESSE OF CONNAUGHT—Beautiful delicate blush, petals incurved

523. **ÉTOILE TOULOUSAINE**—Large and double, red drooping petals curled and twisted, centre spiral. 1s.

524. ***ELAINE**, *syn.* **WHITE AIGLE**—Pure white, back of petals slightly tinted when old, an exceedingly useful flower, with broad petals, very full, extra fine, one of the best

525. **EMBLÈME**—Medium size, deep crimson, shaded, striped and tipped golden-yellow. 1s. 6d.

526. ***ÉMERAUDE**—Long recurved florets, of a reddish salmon colour, shaded yellow, white centre

527. ***ETHEL**—Pure white, erect petals; fine, late

528. ***ERECTUM SUPERBUM**—Magenta-pink, broad florets, large

529. †**L'ÎLE DES PLAISIRS**, *syn.* **EARLY RED DRAGON**—Fiery crimson, with golden tips; dwarf

530. **ELISE**—Silvery lilac, petals twisted. 1s.

531. ***ÉTOILE DU MIDI**—Large-flowering, orange-red, centre florets slightly curled

532. **FERNAND FÉRAL**—Soft rose, shaded mauve, and suffused cream colour, large and fine. 2s.

533. ***FAIR MAID OF GUERNSEY**—Pure white, and entirely distinct; the flowers are extra large, and composed of long ribbon-shaped petals

534. ***FÉE RAGEUSE**—White, shaded with lavender, large

535. ***FULTON**—Long-reflexed florets of a clear bright yellow colour; fine

536. ***FULGORE**—Rosy purple shaded nunkoon

537. **FLEUR DES BOIS**—Medium size and well formed, deep blood red, shaded brick colour, distinct. 2s. 6d.

538. **FORMOSA**—Clear reddish amaranth, large and fine. 1s. 6d.

FROU FROU—Rich magenta colour, centre golden-yellow. 1s. 6d.

FLAMME DE PUNCH—Suffused and striped golden-yellow. First Class Certificate. 1s. 6d.

539. ***FANNY BOUCHARLAT**—White, shaded lilac, twisted petals; very fine. 1s.

540. **FIRMAMENT**—Crimson, tinted gold, fine, small and free, Pompon Japanese

541. †***FLAMBEAU**—Recurved florets of a rich orange-erimson, reverse of florets bronze.

542. **FRANÇOIS DÉLAUX**—Large and double, crimson-red and velvet-brown, centre petals spiral, reverse golden. 1s. 6d.

543. ***L'AFRICAIN**, *syn.* **GEORGE GORDON**—Deep crimson, tipped gold; early

544. ***GRANDIFLORUM**—Large golden yellow, very fine; one of the best; also useful as a late-flowering variety

GRAND TURC—Deep amaranth, edged with white, enormous flower. 1s.

545. ***GARNET**—Vivid red-scarlet, with a gold line round each petal; flowers double. 1s.

546. **GALATHÉE**—Pretty shade of blush-white, petals long and twisted. 1s. 6d.

547. **GAILLARDIA**—Deep reddish maroon, tipped golden, large and fine. 1s.

548. ***GLOIRE DE TOULOUSE**—Bright magenta, light centre; one of the finest

549. †**GOLDEN DRAGON**—Yellow. 1s.

HARLEQUIN—Creamy white, striped rose

550. **GLORIA SOLIS**—Bright golden-yellow, outer florets shaded orange, large and showy. 1s. 6d.

551. **HÉBÉ**—Beautiful rosy lilac, pointed pure white, medium size. 1s. 6d.

552. ***HERO OF MAGDALA**—Blood-red, reverse of petals orange-buff; the flowers in their young state reflex, thus showing two distinct colours in the same flower; this gives the plant great novelty of character. 1s.

553. **HELVÉTIE**—Crimson-amaranth, centre silvery, flowers small. 1s.

554. ***HIVER FLEURI**—Pale buff, tinted rose, large and fine, distinct, very free

555. †**L'ÎLE JAPONAISE**—Brilliant silvery rose-violet, reverse dark gold, distinct. 1s.

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556.†*ILLUSTRATION—Distinct and effective, producing large flowers of a deep red colour, slightly tinted chestnut.

557.*JAMES SALTER—Clear lilac or rosy mauve shaded towards the centre; the flowers are very double, and composed of a multitude of small petals from four to five inches long, which, as they expand, become curled and twisted in a most curious manner. 1s.

558.*JANE SALTER—White, bordered and striped with rosy lilac; flowers large, and composed of long broad curved petals; early, very free

560. JONATHAN—Rosy carmine, bordered and striped white, centre yellow; fine variety

561.*JAPONAIS—Broad petals of a bronzy yellow, distinctly spotted with rusty brown, a grand show flower. 1s.

563.*KÆMPFER—Bronzy yellow and red, very distinct; useful as a late-flowering variety. 1s.

564. JEANNE DÉLAUX, *syn.* F. A DAVIS—Very long twisted petals, dark brown-crimson, shaded maroon, reverse of petals gold-yellow. 2s.

565.‡GLOIRE DE FRANCE—Wrongly called *La France*; large and double, crimson-bronze, lit up with flame colour, speckled gold. 1s.

566. L'OR DE FRANCE—Rich golden-yellow, shaded and splashed reddish brown, reverse of petals violet, distinct. 2s.

567. LORD BEACONSFIELD—A globular flower with broad incurved and also reflexed petals, salmon-red, shaded with amber-yellow, reverse of petals nankeen-yellow, a remarkable and distinct variety, very free. 2s. 6d.

568. LE NIGER—Slaty shade of red, reverse of petals white, distinct. 1s. 6d.

569.*LA NYMPHE—Delicate peach colour shaded white; very free, good for specimens. 1s.

570. LORRAINE—Bronzy yellow, deeper towards centre. 1s. 6d.

571. LA FOURNAISE—Long vertical petals, fiery red, passing to a copper-rose. 1s.

572.*LA CHARMEUSE—Of a rich purple, tipped white, small flowers, very early

573.*L'AMI MAURISOT—Reddish crimson, spotted yellow, distinct.

574.*L'INCOMPARABLE—Petals of spiral form, yellow and reddish brown, base of centre petals a showy crimson; distinct 1s.

575. LA PURETÉ—Of the purest white, long recurved petals, funnel shaped, enormous flowers. 1s.

576.*LA BIEN AIMÉE—White, tinted lilac, reverse of petals rosy violet, yellow centre. First Class Certificate. 1s.

577.†*LADY SELBORNE—A pure white sport from *James Salter*, very fine, useful, and early. 1s.

LA ROUGE—Reddish mahogany, passing to a clear salmon colour; very pretty

578. L'OR DU RHIN—Bright golden-yellow, suffused rusty red, small, but very double. 1s.

579.†*LAURENCE *syn.* TRIOMPHE DE ST. MARTIN—Of a soft rose colour, with silvery reflections and violet-rose markings. 1s.

580. LUCIFER—Curious and distinct, one half of petals vermilion-red, reverse and also tube nankeen yellow. 1s. 6d.

581. LACINIATUM—A beautiful fringed white flower; one of the earliest introductions in the Japanese class, sent out in 1862. 1s.

LE NÈGRE—Intense brown colour, shaded red, golden centre tipped

582.‡MDLLE. LOUISE SABATIE—Long petals slightly twisted, violet-rose, shaded white, reverse silvery, free

583.*MEG MERRILIES—Sulphur-white, very large, and of most curious form, belonging to Dragon section; late variety. 1s.

584.‡M. CROUSSE—Crimson, incurved central florets, distinct

585.*M. DÉLAUX—Deep reddish crimson, very fine, large, full flowers. 1s.

586.*MAGNUM BONUM—Rosy lilac, with a lighter back; large flowers

587. M. JOHN LAING—Rich crimson, shaded brown, large and fine. 2s.

588. MADAME LEMOINE—Magenta colour

589.*MONS. LEMOINE—Rich red, tipped gold; distinct

590.*MDLLE. MOULISE—Creamy white, large and beautiful

591. M. COCHET—Silvery white, suffused rose, reverse of petals carmine-violet. 2s.

592. MRS. CHARLES CAREY—White, much curled, large blooms, bold foliage, one of the finest and most useful late varieties in cultivation.

593.*M. C. HUBERT—A beautiful flower, crimson, tipped gold

594.‡MDLLE. ANNA DÉLAUX—Twisted florets of milk-white colour, delicately tinted rose

595. M. LÉON BRUNEL—Deep golden colour, tipped reddish brown, pointed yellow. 2s.

596. MRS. MAHOOD, creamy white, changing to pure white, full centre, petals long and thread-like. First Class Certificate. 1s. 6d.

M. DESBREAUX—Deep chestnut-red, extra large. 1s.

597. M. BRUN—Deep lilac-mauve, double and full, large. 1s.

598. MONS. BACO—Vivid crimson and orange

599.*MDME. C. AUDIGUIER—A splendid variety, producing immense flowers of a soft rosy lilac colour, tinted mauve; fine shape

600. MDLLE. TOULOUSE—Fresh rose colour

MRS. TOWNSHEND—Full, handsome bloom of a rich claret-crimson, yellow on the under side of the flat florets. First Class Certificate. 1s.

601. M. TARIN—Violet-rose, shaded silver, large and fine. First Class Certificate. 1s. 6d.

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602. **M. MOUSSILLAC**—Rich reddish crimson shaded scarlet in centre. First Class Certificate. 1s. 6d.

603. **M. DEVEILLE**—Deep brown shaded red, centre petals spiral, golden-yellow. 1s.

604. **M. DE BRAZZA**—Rich rosy amaranth, tipped white, large. 1s.

605. **MARY MAJOR**—Beautiful creamy white, occasionally slightly streaked rose, a large globular flower, grand. Received First Class Certificate. 1s.

606. **M. RICHARD LARIOS**—Dark rose and bright violet colour, tipped pure white; small flower

607. **M. HENRI JACOTOT**—Brownish crimson, pointed gold, large and fine. 1s. 6d.

M. BLANC—Brilliant amaranth, silvery centre, small and double

M. ASTORG—Silvery white, reverse of spiral centre petals rosy violet. Two First Class Certificates. 1s. 6d.

MARGOT—Rosy violet, centre cream, reverse of petals yellow, large. First Class Certificate. 1s. 6d.

MASTIC—Deep orange, shading off lighter, fine. 1s. 6d.

MADAME DESEVIN—Rosy amaranth, shaded lilac, centre petals spiral and pure white, large and fine. First Class Certificate. 2s. 6d.

MADAME FÉRAL—Satiny rose, pure white towards centre, a fine variety. 2s.

MADAME BOUCHARLAT AINÉ (De Reydellett)—Yellow, passing to rusty buff. 1s.

MADAME BOUCHARLAT—Lilac, shaded white. 1s.

MADAME DEVEILLE—White, cream-coloured centre, spotted and striped violet-rose. 1s.

MDLLE. LACROIX—Rosy white, passing to pure white, large and superb. Three First Class Certificates. 1s. 6d.

MADAME ROUX—Rich amaranth, recurved at centre, reverse violet-white, very large. 1s.

MADAME MOUYNET—Large peony-formed flowers, pure white, shaded rose and lilac. 1s.

MDLLE. ANTOINETTE BRUNEL—Rosy amaranth, tipped white, distinct. 2s.

MDLLE. AUGUSTINE GAUTHEUT—Clear silvery rose, bordered white, broad petals. 1s.

MIGNON—Soft rose colour, shaded violet, silvery centre, distinct. 2s.

M. CASTEL, rich reddish crimson, deep yellow centre, fine. 1s.

608. **MONS. ARDÈNE**—Lilac changing to paler lilac with age. 1s.

609. **TRICOLOR** *syn.* **MR. J. STARLING**—Rosy lilac, shaded white, centre petals shorter, centre of flower dark crimson, distinct. 1s.

612. **NUIT D'AUTOMNE**—A fine variety, bright crimson-amaranth. 1s.

613. ***NUIT D'HIVER**—Bronze, tinted brown, golden tips, free

614. **NE PLUS ULTRA**—Dark chamois, spotted yellow

615. **PARASOL**—Bright cinnamon, golden back, high centre. 1s. 6d.

616. ***ORPHÉE**—Reddish crimson

617. ***ORACLE**—Dark rose-purple; a very large and showy flower

618. **PIETRO DIAZ**—Velvety garnet red, golden yellow, reflex. 1s.

619. **PETIT FRISÉ**—Rosy carmine, striped pure white; distinct

620. ***PETER THE GREAT**—Fine large flowers of a lemon-yellow; large

621. ***PÈRE DÉLAUX**—Reddish crimson, very attractive and peculiar. 1s.

622. ***PLANTAGENET**—Yellow, shading into bright orange-brown, incurved

623. **RU Y BLAS**—Reddish crimson, suffused scarlet, large. 1s. 6d.

624. **ROSEA SUPERBA**—Lilac-rose, tipped buff, large and fine. First Class Certificate. 1s.

625. ***RÉVERIE**—Orange tinted-red, golden centre, fine, free

626. ***RED GAUNTLET**—Dark crimson, large blooms

627. ***ROB ROY**—Tubular florets of purple-red; the expanded portions are of pale amber, like the colours of the Honeysuckle. 1s.

628. ***ROSA BONHEUR**—Rich violet, shaded crimson, large flowers

629. ***REGALIA**—Bright reddish chestnut, shaded orange, distinct

630. **SOURCE JAPONAISE** *syn.* **R. BAL-LANTINE**—Rich violet-rose, petals broad, incurved

631. **RÊVE DE PRINTEMPS**—Large, of a rich dark violet-carmine, reverse of florets silvery white

632. ***RICHE BOUQUET**—White, striped lilac and rose, florets bordered white, dwarf and free

633. **ROSEUM PICTUM**—Rose, reverse of petals silvery

634. **REINE DES BLANCHES**—White, with a lilac reflex, pure white, in greenhouse. 1s.

635. **ROSE MIGNONNE** *syn.* **SOUVENIR DE LA REINE MARIE** and **DÉLICÉ D'AUTUMNE**—Delicate rose, striped white, free

636. ***RUBRA STRIATA**—Large full flower, reddish crimson. 1s.

637. **REX RUBRORUM**—Deep red, shaded crimson, reverse of petals pale nankeen, small semi-globular well-formed flower. Received First Class Certificate.

638. **SOUVENIR DU JAPON**—Rosy lilac, shaded violet, yellowish centre. First Class Certificate. 2s.

639. ***SOL**—Clear citron-yellow, with long wax-like petals

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640. *SARNIA—White, pink stripe; novel and distinct

641. STAR—Very long and large orange-yellow florets; fine

642. SOUVENIR DU CAIRE—Brick-red, shaded violet-brown, petals large and fine. 2s.

643. ‡STRIATUM PERFECTUM—Fine flower, with large florets; white, beautifully striped and flaked violet-rose. 1s.

644. SOUVENIR D'AMSTERDAM—Crimson shaded, violet-brown, large and fine. 1s.

645. *SOLEIL LEVANT *syn.* L'INFANTE D'ESPAGNE and TASSELLED YELLOW—Canary-yellow, immense flowers

646. ‡SOURCE D'OR—Flowers large and double, orange, and shaded gold, lightly dotted dark yellow, highly suffused rusty red, a novel and distinct colour, reflexed. 1s.

647. SIMON DELAUX—Flowers of immense size, reddish crimson, shaded; extra. 1s.

648. ‡SOUV. D'AMELIE—White, flamed and shaded rose-violet, large reflexed flowers, petals half-tubular, early flowering, dwarf

649. TINTAMARRE—Creamy white, tinted rich earmine

650. *THE SULTAN—Flowers very large, composed of a mass of bright rosy purple florets, with a lighter back

651. THE CZAR—Yellow, good.

652. TENDRESSE—Bronze-rose, large and full

653. THE MIKADO—Bronzy-yellow, thread-like, useful as a late-flowering variety. 1s.

654. *THUNBERG—A fine large flower, of a soft primrose-yellow; very attractive, incurved. 1s.

*THE KHEDIVE—Light purple, shaded lilac, also useful as a late flowering variety

655. TOKIO—Deep reddish bronze, shaded yellow

656. *TRIOMPHE DE LA RUE DES CHÂLETS—Immense size, salmon colour, tinted rose, golden centre. 1s.

657. *TRIOMPHE DU NORD—Pronze, shaded chestnut-rose, very fine and good. 1s.

658. *VICEROY OF EGYPT—Deep rosy crimson and white back; first row of florets quilled, the rest very broad and curved inwards

659. VAL D'ANDORRE—Red, shaded orange, fine imbricated flower. First Class Certificate. 1s. 6d.

660. WILLIAM ROBINSON—Orange-salmon, a sport from *Bouquet Fait*. 1s.

661. VICTOR LEMOINE—Reddish amaranth, reverse of petals pure white, large and fine, late. 1s.

663. WHITE SWAN—White, tinted lilac

All those not priced, 6d. each; 5s. per dozen.

Cuttings, purchaser's selection, 2s. per dozen; our selection, 1s. 6d. per dozen. New varieties in proportion.

THREAD-LIKE FLOWERED VARIETIES (JAPANESE).

668. *AGRÉMENTS DE LA NATURE—Golden yellow, shaded with reddish brown. 1s.

671. EARLY ROSE QUEEN—A pretty variety, much tasselled

673. CITE DES FLEURS—Velvety crimson-amaranth, free. 1s.

674. GÉNÉRAL DE LARTIGUE—Large flowers, thin drooping petals, of a brilliant flame colour, reverse of petals golden yellow. 1s.

675. GOLDEN THREAD—Yellow, free

676. FRIZOU—Beautiful deep canary-yellow, shaded lighter, extra. 1s. 6d.

677. JUVENA—Very dark thread-like petals, very striking

678. JOSEPH MAHOOD—Large, full centre, ground colour yellow curiously dotted and striped with a reddish hue, distinct. First Class Certificate. 1s.

679. LA JOYEUSE—Cream-coloured, shaded pink, thread-like petals, free

680. LE LILLIPUT—Deep golden orange, deeper centre

METEOR—Bright golden yellow, petals long

681. MANDARIN—Clear canary-yellow

682. MADAME GODILLOT—Reddish brown, large flower

683. *MADAME B. RENDALTER, *syn.* CURIOSITY—Nankeen-yellow shaded rose, very free

684. MDLLE. SAVIGNY—Rosy mauve, light centre

685. *M. EUGÉNIE POURQUIÉ—Of a reddish brown colour, shaded gold

686. ‡M. JUAN CRUZ DE EGUILEOR—Long recurved florets of a bright reddish crimson, large flowers, free

687. *NAGASAKI VIOLET—Dark rose, and violet, sometimes spotted white

689. *RED DRAGON—Dark red, tipped yellow

690. *R. T. BIGGS—Of a rich brownish crimson, very free

691. REINE DES BEAUTÉS—Deep rich crimson, reverse of florets golden, free

692. RED INDIAN—Red, free

Mr. J. DUNDAS, The Gardens, Victoria House, Dukinfield, Cheshire, February 16th, 1884.

I got the Chrysanthemums yesterday; they arrived very nicely, as fresh as if they had only left Swanley.

H. Cannell & Sons' Floral Guide.

ANEMONE-FLOWERED JAPANESE (NEW CLASS).

693. **FABIAS DE MADERANAZ**—Large high disc or centre of a rosy lilac shade, tipped with white, guard petals 3 to 4 inches long of a soft shade of pink, striped with a deeper tint, a superb and curious variety. 1s.

694. **DUCHESS OF EDINBURGH**—Delicate bluish white guard florets, centre lilac, tipped white. 1s.

695. **MDLLE. CABROL**—Silvery blush white, rose centre, a fine full flower of immense size. 1s.

MADAME CLOS—Guard petals rose-violet, centre full, shaded lilac and tipped white, early and free. 1s.

696. **MADAME THÉRÈSE CLOS**—White with a very slight rose tint

697. **MADAME BERTHA PIGMY**—Rose-magenta guard florets, centre of the same colour, full large flower. 1s.

698. **SŒUR DOROTHÉE SOUILLÉ**—Fringe pale lilac, centre very high, white shaded rose, large and fine. 1s.

699. **SOUVENIR DE L'ARDENE**—Deep lilac guard petals, centre paler, fine bold solid flower. 1s.

TIMBALE D'ARGENT—Pure white free and effective. 1s.

For new varieties, see New Things, fore part of Catalogue.

EARLY-FLOWERING CHRYSANTHEMUMS.



Early flowering Chrysanthemums are making rapid improvement; we now give them more attention and grow them better, and they sell better every season; and the newer varieties are charming. Our house, after the Carnations and Picotees are removed, and during August and September, was really a fine sight and astonished all beholders. It cannot be said we have nothing but Dahlias in the autumn, for these can be had in abundance; yes, for many continue throwing up flowers after the first lot are cut—so very different to the ordinary November kinds, and for bedding many of the

H. Cannell & Sons' Floral Guide.

varieties make a grand feature. Mr. Graham, the Superintendent of Hampton Court Gardens, writes us: "*Madame C. Desgrange* has again made the most attractive bed in the Gardens this season, and these are fast becoming a most important section of this family, but like all *Chrysanthemums* they require to be well grown, otherwise they will end in disappointment."

701. **CURIOSITY**—Shaded pink, or French-white

702. **ÉTOILE ORANGÉE**—Bright deep red, very free. 9d.

703. **EARLY CASSY**—Light, tipped lilac, dwarf and pretty

704. **FRED PELÉ**—Deep crimson red, tipped light gold, fine

705. **GOLD BUTTON**—Light golden yellow, very free

706. **GOLDEN MADAME DOMAGE**, *syn.* **JARDIN DES PLANTES**—Golden yellow, free

707. **HENDERSON II**—Yellow, profuse bloomer

709. **DR. BOIS DUVAL, SCARLET GEM**, *syn.* **LITTLE BOB**—Maroon-red. 1s.

710. **LA PETITE MARIE**—Flowers white and medium sized, petals recurved like a Daisy, free branching, close habit. 1s. 6d.

711. **LYON**—Deep rosy purple, the best of the colour in early flowering varieties. 1s.

LA VALLÉE—Perfectly white, a good early variety. 1s.

712. **MADAME PICCOL**—Rosy purple, very fine

713. **M. LUQUET**—Rich purplish-violet, slightly tipped white, small. 1s.

714. **MADAME CASTEX DESGRANGE**—Very useful and effective, medium sized white flowers, light yellow centre, of Japanese character 1s.

715. **MRS. WOOD**, *syn.* **LE LUXEMBOURG**—Bronze-yellow

716. **MADAME BACHOUX** (Early Rosinante)—White shaded, light rosy lilac, tipped cream colour

717. **MRS. CULLINGFORD**—Very white, slightly tinted in centre, a good white. 1s.

FRÉDÉRIC MARRONET—Dwarf, stiff habit, orange coloured. 1s.

718. **MIDLE JOLIVART**—Pure white, large well formed flowers, a fine variety

719. **NANUM**, *syn.* **SISTOU**—Silver bluish, free blooming

ORANGE-YELLOW, sport of *Early Cassy*. 1s.

720. **POMPON TOULOUSAIN**—Reddish orange, a profuse bloomer, and a good grower

721. **PRÉCOCITÉ**, *syn.* **SOUVENIR**—Bright yellow, free, one of the best

722. **ST. CROUTS**, *syn.* **SADDINGTON**, **POLLION**—White, tipped pink

723. **SOUVENIR DE M. RAMPONT**—Reddish purple, medium size flowers, distinct and useful

725. **ST. MARY**, *syn.* **SOUVENIR D'UN AMI**—White, one of the best

WHITE, sport of *St. Crouts*. 1s.

ZENOBIÉ—Profuse bloomer, bright orange yellow. 1s.

OCTOBER-FLOWERING CHRYSANTHEMUMS.

WHAT a turn these are taking, and how truly wonderful are their various forms and colours. Only a few years ago we had nothing but the ordinary form, now it is difficult to say from which parent they have sprung, and there will have to be, in the course of a few years, several additional classes. Some of the new varieties possess no real novelty nor beauty, and such will be discarded; but where fresh beauty exists, no matter how curious, they will have to be announced and recommended. The top flower of the engraving represents *Alexandre Dufour*, an October flowering hybrid Japanese Pompon; the Pompon is *Millie D'Arnaud*, a pretty little flower of a rosy purple slightly pointed yellow, the smallest and most perfect; the next *M. Richard Larios*, which is entirely different, and must be termed a reflexed Japanese (hybrid); its centre is, when half opened, most peculiar, and like the Catherine-wheel fireworks, colour rich rosy purple, each petal margined and tipped with white, large flowers, very free and striking; the lower right-hand variety is *La Vierge*, pure white, very much the best early-flowering white, and a decided cross between the hybrid Pompon and the ordinary old reflexed class as it is possible, and one of the most valuable of the year. So good is it in all points that we predict it will be more grown than any other variety for cut flowers. The remaining variety, *Inimitable*, is an improved and distinct form of a hybrid Pompon, beautiful in shape and perfectly distinct in colour, very free, and for early shows one of the best in its class; one of Mr. Salter's latest novelties. (See engraving, next page.)

726. **ANASTASIO**—Producing masses of rosy or magenta-coloured flowers, robust habit; a splendid garden variety. 1s.

727. **ALEX. DUFOUR**—Brilliant violet, bordering on Bishop's violet, reflex dark violet, dwarf habit, very free and early. Received First Class Certificate. 2s.

728. **AURÉOLE**—Deep rosy lilac, centre petals tipped lemon, large flowers

729. **AIGLE D'OR**, *syn.* **HEEDEN BRIDGE** and **BERROL**—Bright yellow, large

730. **BOLIDE**—A beautiful yellow Pompon, one of the best

731. **DRIN DRIN**—Yellow, very free



OCTOBER-FLOWERING CHRYSANTHEMUMS.

H. Cannell & Sons' Floral Guide.

732. **FÉLICITÉ**—Changing from orange to yellow, a fine variety, extremely free and showy. 1s.

734. **GENERAL CANROBERT** — Yellow, very free bloomer

735. **INIMITABLE**—Of a bright orange-red, shaded amber, peculiarly quilled, dwarf and free

736. **LA VIERGE**—The dwarfest and much the best pure white in cultivation. Received Certificate. 1s. 6d.

LADY SELBORNE, see **JAPANESE**.

739. **SŒUR MELAINE**—Pure white, extremely fine, free and useful, extra.

All those not priced, 6d. each. Cuttings, purchaser's selection, 2s. per dozen; our selection, 1s. 6d. per dozen; 10s. per 100. New varieties in proportion.

SINGLE CHRYSANTHEMUMS, NEW DEPARTURE SECTION.

If we were to print half the extracts from the various horticultural papers and the letters from those to whom we have sent flowers, including some of the highest titled patrons in the land, they would fill many pages, therefore we are convinced the following will suffice to cause these most highly useful and easily grown flowers to be cultivated in every garden. Are figured in the *Gardeners' Magazine*, *Journal of Horticulture*, and *Florist and Pomologist*. They are little or no trouble to grow, produce more blooms, last longer in good condition, either cut or uncut than the doubles, in persistency of petal the single Dahlias bear no comparison, neither do they for real beauty and use. Further, they have a nice perfume, and for all kinds of decoration will not only add a new charm, but fill our tables with brightness and beauty up to and past Christmas.

Raised by C. L. TEESDALE, Esq.

BRUNETTE — Deep reddish chestnut, edged and tipped gold; distinct. 1s.

CANARY (Cullingford)—Beautiful clear yellow, medium size, well-formed flowers, rich orange centre, distinct. 1s. 6d.

COACHMAN — Pearly white, medium size, yellow disc with a green centre which gives it a striking and effective appearance; dwarf and very free. 1s. 6d.

DR. KELLOCK — Silvery pink shaded lilac, pure white at base of each petal and forming a distinct white ring, medium size, well formed flowers; free and effective. 1s.

GUS. HARRIS—Quite a gem, and ought to be in every collection, fine dwarf habit and forming into a perfect specimen, laden with medium size well formed flowers of a rosy lilac colour, distinct yellow disc; very free. 1s.

HENRY IRVING—Is also a free flowering and desirable variety, beautiful soft rose with silvery shading, clear yellow centre, flowers slightly cupped; fine. 1s.

MAGENTA KING—Intense magenta, petals long, deep orange centre. 1s. 6d.

MRS. DEANE—A Japan petalled-shape flower, pure white, quite distinct. 2s.

MRS. J. WILLS — Colour white, suffused with a lovely tint of pink, large and most effective. 1s. 6d.

MISS CANNELL—One of the best, medium size, finely formed, pure white, flowers distinct, yellow centre, free and effective. 1s.

MISS ELLEN TERRY—In this we have one of the finest varieties, long petals of a bright magenta colour, clear yellow disc; free and fine. 1s. 6d.

MONTE-CRISTO—A pretty and distinct variety, deep rosy lilac, with a broad band of pure white round centre; free. 1s.

MRS. KELLOCK—Large flowers, of a rosy lilac shade, florets quilled at base of a lighter colour; quite distinct. 1s.

MRS. LANGTRY—A decided and useful acquisition, and will be found very useful for decorative purposes, medium size flowers of a pleasing shade of silvery blush; free and effective. 1s.

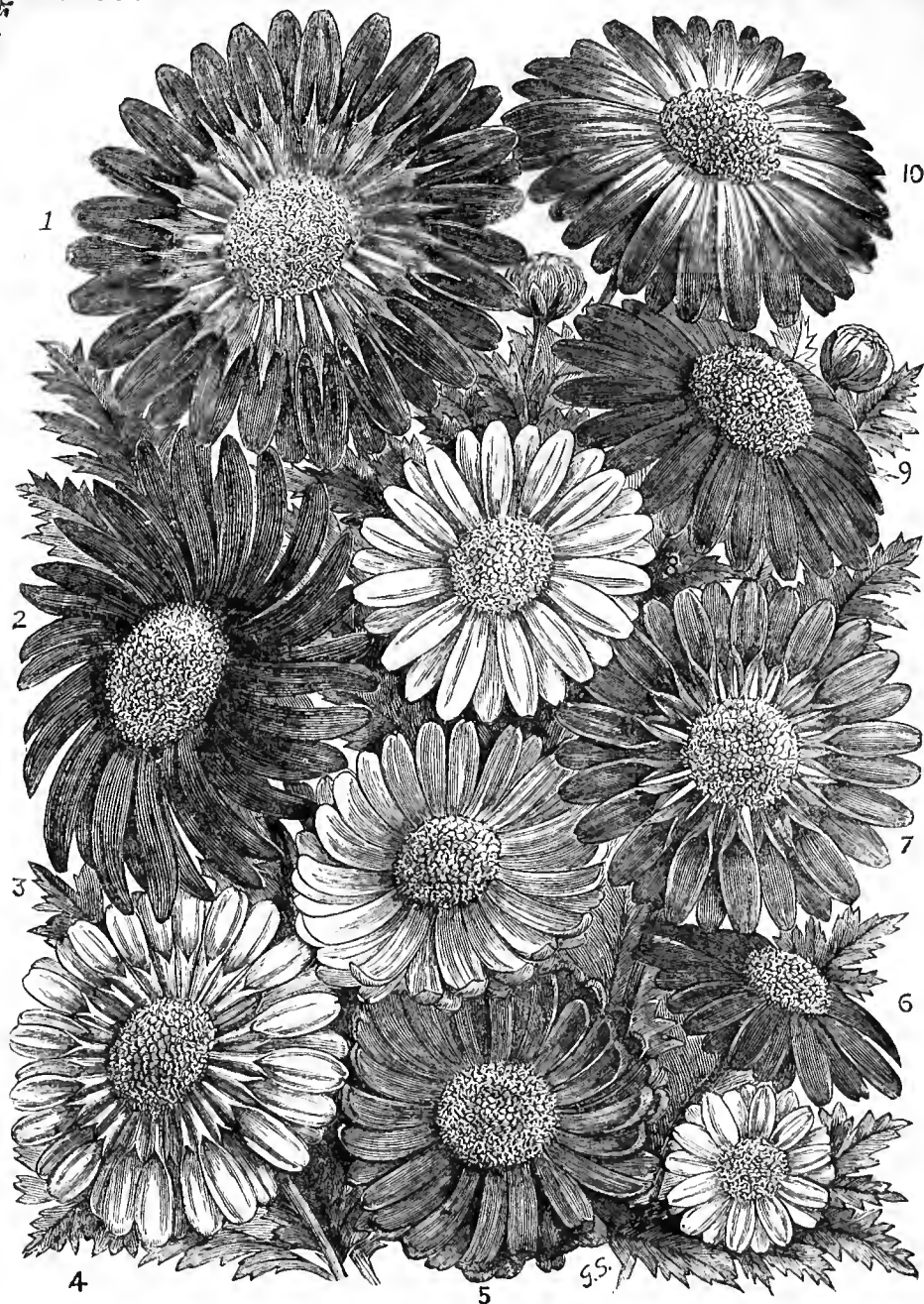
MR. TOOLE—Small well-formed flowers of a clear yellow, very free, distinct, and useful. 1s.

YELLOW GEM—Bright clear golden-yellow, distinct orange centre; free and showy. 1s. 6d.

The set of 16 for 15s.; cuttings, 5s.

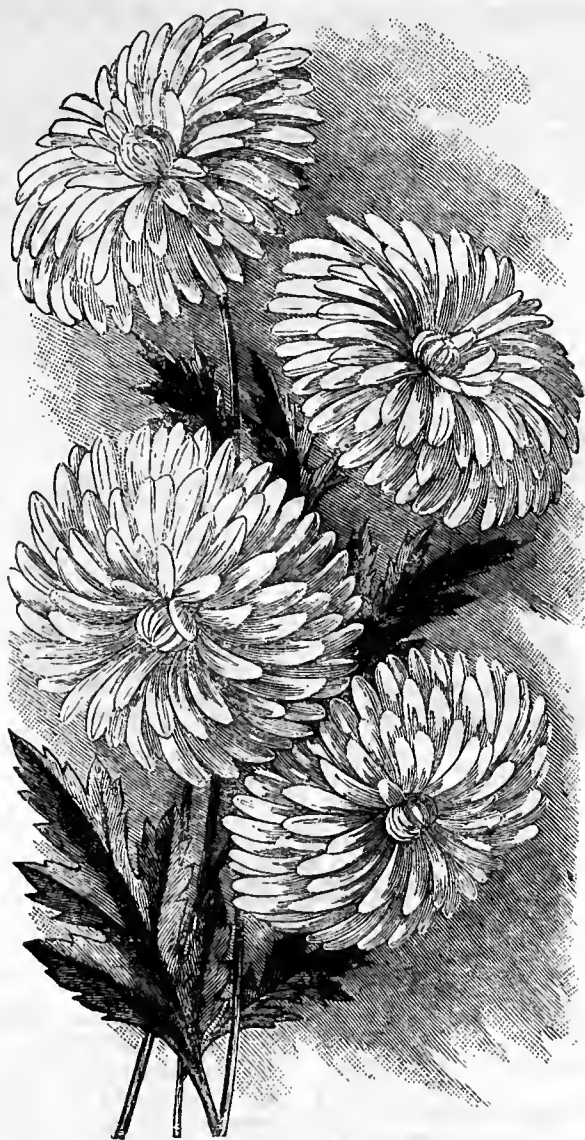
In consequence of us growing and flowering the entire collection of Chrysanthemums it has enabled us to cut out 150 sorts and reduce the bewildering number of similar and indistinct varieties, and next year we hope to further throw out, and so condense them into about 300 to 400 varieties of just the cream, and keep them so, if our friends will only assist us.

H. Cannell & Sons' Floral Guide.



SINGLE CHRYSANTHEMUMS.

- | | | | | |
|------------------|--------------|-----------------|-----------------|------------------|
| 1. MRS. KELLOCK | 3. MR. TOOLE | 5. HENRY IRVING | 7. DR. KELLOCK | 9. GUS. HARRIS |
| 2. MISS E. TERRY | 4. CANARY | 6. YELLOW GEM | 8. MISS CANNELL | 10. MRS. LANGTRY |



STAR OF WHYKE.

SEMI-DOUBLE WHITE POMPON.

STAR OF WHYKE (Teesdale)—One of the prettiest and most elegant varieties yet seen, and will be sure to find favour wherever grown ; medium-sized flowers, slightly curled, and of a distinct shade of white ; will be found the most useful of the whole family for cut flowers. First Class Certificate. 1s. 6d.

H. Cannell & Sons' Floral Guide.

CHRYSANTHEMUM (MARGUERITES) PARIS DAISIES.

Golden and Silver Stars.

This class is really one of the most valuable for cut flowers; with only ordinary care they can be had in flower all the year. During the winter they are indispensable, and if afterwards planted out they make a splendid bed; if they have a fault at all, it is because they are too easily propagated. They were much admired by all visitors at the Paris Exhibition, and are extensively grown in the French Parks as bedding plants. The fact of their never ceasing flowering, makes them household flowers everywhere.



740. ALICE CROUSSE — Dwarf and very free; one of the best

HALLERI MAXIMA — White, very free, one of the finest

741. COMTE DE CHAMBORD—Yellow

742. CORONARIUM GRANDIFLORUM — Blooms all the winter

743. CORONARIUM FRUTESCENS — White; splendid bedder

744. ÉTOILE D'OR—Yellow; blooms nine months in a year. 1s.

745. MADAME FARFÆILLON.

746. MINIATUM—White

747. PINNATIFIDA—Beautiful foliage

748. SPECIOSUM (Leucanthemum) — Supposed to be the original variety

749. ULIGINOSUM (Pyrethrum)—White, large yellow centre, blooms in September. A valuable hardy species, splendid for cut flowers

CHRYSANTHEMUM MAXIMUM— Pure white, yellow centre; fine for cutting. 9d. ; 6s. per doz.

6d. each; Flowering plants, 1s. each.

H. Cannell & Sons' Floral Guide.

AMERICAN NEW SINGLE CHRYSANTHEMUMS.

✓ AMERICA — Opening blush, changing to white, large and fine. 2s.

DR. HOGG — Rich velvety crimson, fine and effective

HARRIET THORPE — Blush passing to white, beautiful, late

JAMES Y. MURKLAND — Of the finest snowy-white, superb

JOHN W. CHAMBERS — Purest golden yellow, late

MRS. C. L. ALLEN — Deep rose, pure white ring, fine

MRS. S. LYON — White, creamy shade at base, immense size

PETER HENDERSON — Pure lemon yellow, large and fine. 2s. 6d.

PRESIDENT ARTHUR — Bright golden yellow, fine habit

PYRETHRUM — Light pink, shaded lavender, white ring round disc, early

SEPTIMUS LYON — Pure golden yellow on the upper surface, lower surface of peculiar apricot red; quite a gem

W. A. HARRIS — Deep bronzo on a pure golden yellow ground, novel and distinct. 2s.

W. FALCONER — Of a deep red-pink, flowers immense

ZEPHYR — Delicate straw or cream colour, disc large, bright gold colour, remarkable.

1s. 6d. each, except those priced.

AMERICAN NEW DOUBLE CHRYSANTHEMUMS.

ANNIE THORPE — Opening blush, afterwards forming complete round snowy-white balls, fine variety

BONNIE ROSE — Deep rose on upper surface, under, silvery pink, distinct

JULIUS SCHARFF — Rich violet amaranth, large and fine. 2s.

KING OF PRIMROSES — Upper surface primrose yellow, faintly striped rose, dwarf and free

MRS. ROBERTSON — Large creamy white, lavender-mauve shade of colour at base of petals, large

MRS. W. A. HARRIS — Delicate shaded creamy white and flesh pink colour, early

MR. W. BARR — Bright crimson, pure yellow points

PERFECTION — Shaded pink, white and lavender, fine

POCAHONTAS — Snowy white, grand heads of flower

MRS. N. HALLOCK — Snowy white, a really valuable acquisition

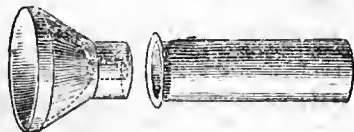
MR. N. HALLOCK — Delicate silvery-blush, fine for decoration

1s. 6d. each, except those priced.

THE FIRST CHRYSANTHEMUM SHOW IN ENGLAND was held at Norwich in the year 1830, and the names of the varieties exhibited were:—*Tasselled Yellow, Clustered Pink, Yellow Cluster, Silver White, Yellow Flame, Early Blush, Changeable Pale Buff, Large Lilac, and Golden Yellow.* How happy nurserymen and gardeners must have been in those days, with such few and easy names.

CHRYSANTHEMUM COMPETITION.

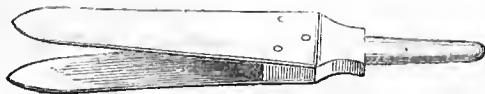
CUP AND WATER TUBE FOR SHOWING CHRYSANTHEMUMS AND DAHLIAS.



ALSO BOARDS AND SHOW BOXES.

Prices on application.

IVORY TWEEZERS.



All that wish to have their Blooms in Perfect Shape on the Exhibition Table must have these.

Post free for 4s.

SEEDS-ANNUALS, &c.



CHRYSANTHEMUM CARINATUM.

H.A. CHRYSANTHEMUM CARINATUM (Tricolor)—White and purple. 4d. per pkt.

H.H.A. CHRYSANTHEMUM CORONARIUM (Double)—This variety is very useful; valuable for cut flowers, and of very easy growth, white and yellow, mixed. 4d. per pkt.

H.H.P. CHRYSANTHEMUM FRUTESCENS—White. 1s. per pkt.



CHRYSANTHEMUM INODORUM PLENISSIMUM.

H.A. CHRYSANTHEMUM INODORUM PLENISSIMUM—White, 1s. per pkt.



CHRYSANTHEMUM CORONARIUM.

CHRYSANTHEMUM GRANDIFLORUM (Marguerite)—Large-flowering White Marguerite. 1s. per pkt.

H.A. CHRYSANTHEMUM HYBRIDUM FL. PL.—Remarkably beautiful and exceedingly showy. 4d. per pkt.

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CHRYSANthemum HYBRIDUM.



CHRYSANthemum SEGETUM GRANDIFLORUM.

H.A. CHRYSANthemum INODORUM
PLENISSIMUM—Extra double. Finest quality.
Yellow. 1s. per pkt.

CHRYSANthemum INODORUM PLENISSIMUM—Mixed. 4d. per pkt.



CHRYSANthemum LEUCANTHEMUM.

CHRYSANthemum MYCONIS—Dwarf and bushy habit, growing little more than a foot high, flower heads entirely yellow, blooms freely in a small state, and very useful for cutting purposes; requires only the treatment of the hardy annuals. 9d. per pkt.

H. Cannell & Sons' Floral Guide.

U.A. CHRYSANTHEMUM LEUCANTHEMUM—Is another plant which hitherto has been considered a weed, but the one now offered is an improved variety, and is called *grandiflorum*, and where cut flowers are in great request from May to frost, no more useful plant is grown; in fact it is a most remarkable plant, for it is pretty and grows anywhere, and the enormous quantity of flowers it produces is truly wonderful, and it should be in every garden and on every table. A sixpenny packet of seed will give barrow-loads of blooms and no trouble. 6d. per pkt.

CHRYSANTHEMUM SEGETUM (Corn Marigold)—This is the common English variety of our fields, and now that cut flowers are in such demand it is fast becoming a pot plant, and with ordinary care can easily be had in flower all through the autumn and spring. Its lovely flowers are most useful in our homes, and although common is always a favourite with the ladies. 1s. per pkt.

U.A. CHRYSANTHEMUM SULTAN AND LORD BEACONSFIELD—Edged and striped with gold and maroon. 1s. per pkt.



CHRYSANTHEMUM LORD BEACONSFIELD AND SULTAN TYPE.

U.H.P. MARGUERITES (or Paris Daisies)—Mixed, silver and gold stars. 1s. per pkt.

U.H.P. CHRYSANTHEMUM ÉTOILE D'OR (Marguerite)—Yellow. The largest and most beautiful of the Paris Daisies. 1s. per pkt.

U.H.P. BLUE MARGUERITE (Agathæa Cœlestis)—The flowers are the very counterpart

of the Paris Daisy, except colour, which is light blue, with a yellow disc; it is of easy growth, and produces flowers all the year; it is sure to become a favourite with every lady in the land. Cultivate same as Cineraria. 1s. per pkt.

For Coloured Marguerites (containing many shades of pink), see Single Pyrethrums.

The Gardeners' Chronicle, November 15th, 1884.

Messrs. Cannell & Sons exhibited a fine display of cut Chrysanthemums, in boxes, of every class of the family, lavishly supplied

Gardeners' Magazine, November 13th, 1884.

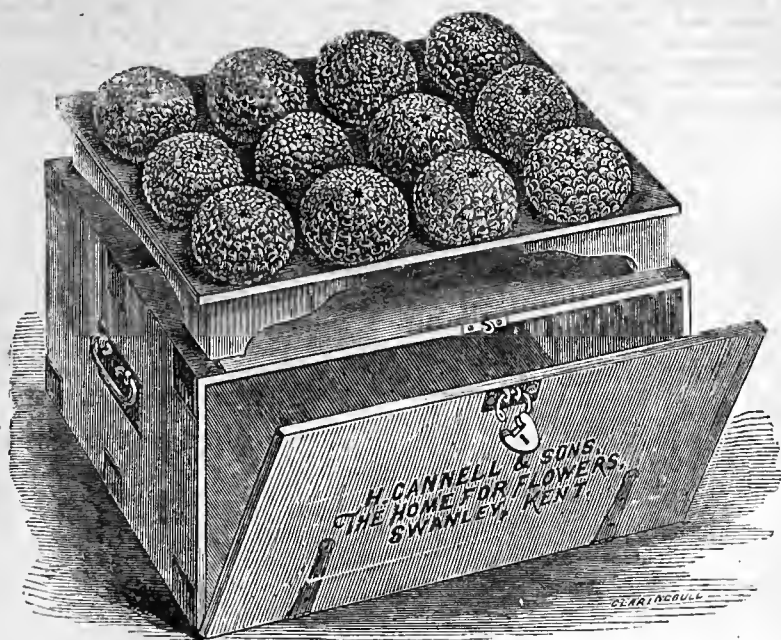
National Chrysanthemum Show—Messrs. Cannell & Sons exhibited a large and beautiful collection of cut Chrysanthemums that were much admired; the whole family were included.

Journal of Horticulture, November 13th, 1884.

Messrs. Cannell & Sons exhibited handsome boxes of cut Chrysanthemums, representing the whole family. Singles were very attractive; Japanese were very bright and beautiful; the Incurves were fine in substance and colour; the Reflexed varieties were very striking.

H. Cannell & Sons' Floral Guide.

Show Box and Stand, with Cups and Tubes complete.



Price on application.

SULPHUR DUSTER.

TO DESTROY MILDEW.



The most perfect contrivance for preventing the spread of mildew in all plants—Chrysanthemums in particular.

Much more sulphur is used than necessary in the ordinary way, and plants rendered unsightly with yellow patches; whereas if this simple and effectual Duster (and Brown Sulphur) is used, it distributes in such a manner that the foliage is in no way the least disfigured.

4s. each; post free, 4s. 3d.

DAVID JAMIESON, Esq., Mains of Auchmithie, Arbroth, Scotland.—November 17th, 1884.

I saw your magnificent Chrysanthemums at the "Aquarium" last week; also observed the Singles and admired them very much.